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**The Tragic and the Comic Modes in Charles Dickens' *Great Expectations* and
Mark Twain's *The Adventures of Huckleberry Finn*:
A Comparative Study**

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Master Degree in
Literature and Civilization.

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June 201

Acknowledgements

First and foremost, I express my gratitude to Allah for the blessing and ease given to me in completing this paper.

My deepest gratitude goes to my supervisor Mr. Adel Boulegroune who has been so helpful and patient with me, and special thanks to Mr. Becher Muamar and Mr. Amar Naka for their advice.

I wish also to express my gratitude to Mrs Boudiaf, the Head of English Division, all teachers especially Miss Angar Samira and Mr Karboua Salim for giving me a lot of valuable pieces of advice during my study at the department.

I am particularly grateful for my dear friend Wafa Noawri for giving me the two novels: *Great Expectations* and *The Adventures of Huckleberry Finn*.

My next deepest gratitude is addressed to my beloved parents, sister, brothers, and my dear friends, who always support, motivate, and love me very much. My special gratitude is also addressed to everyone who supported me especially my supervisor.

Dedication

This final project is dedicated to

- My dear mother and father.
- My dear brothers: Rabie, Zaki, Bilal and Ayma and my lovely sister Kanza.
- My best and dearest friends.
- All my friends and classmates of the 2nd year Master (option Literature and Civilization) at the English Department of the University of Biskra.

Abstract

This dissertation is an investigation into the tragic and the comic in Charles Dickens' *Great Expectations* and Mark Twain's *The Adventures of Huckleberry Finn*. Although the two novels are associated with the tragic and comic, the question is whether or not the two novelists use the same tragic and comic modes. The method of investigation that is implemented in this study is an eclectic method, in which psychological, stylistic and thematic approaches overlap. The data we used in this research are taken from the texts of the two novels and from a number of books that are related to the topic. Data samples i.e. words, phrases, and sentences, are quoted from the corpora so long as they correspond to the items being discussed: plot, characterization, and style. The analysis that had been conducted in this research shows that the tragic and the comic in *Great Expectations* are not interrelated with each other whereas in *The Adventures of Huckleberry Finn* they are interrelated with each other. Thus, the different use of the comic and the tragic modes in the aforementioned novels is a consequence to the different characteristics of the English and the American cultures that the two writers come from.

Key Words: Charles Dickens, Mark Twain, Great Expectations, Adventure, Huckleberry Finn, Pip, Tragic, Comic, Freedom, Slavery, Class, Nigger, White, Convict, Realism, Gentleman, Hypocrisy, Prison.

ملخص

هذه المذكرة هي عبارة عن تحليل لصيغتي المأساة و الهزل في رواية "آمال عريضة" لتشارلز ديكا نز و رواية " مغامرات هوكليبييري فن" لمارك توين. على الرغم من أن هذين الروائين مرتبطتين في استعمال صيغتي المأساة و الهزل، السؤال هو هل يا ترى كلى الروائين لديهما نفس طريقة الاستعمال لصيغتي المأساة و الهزل أم لا. منهج البحث المستخدم في هذه الدراسة هو منهج اصطفائي و الذي يشمل في هذه الدراسة المنهج السيكلوجي، الأسلوبى منهج الفكرة الأساسية. المعطيات المستعملة في هذا البحث مأخوذات من نصوص الروائين و عدد من الكتب التي لها ارتباط بالموضوع. عينة المعطيات التي استعملناها هي عبارة عن كلمات، عبارات و جمل مقتبسة من الروائين بما أنها تتطابق مع العناصر المدروسة: الحكمة، التشخيص و الأسلوب. نتائج التحليل في هذه الدراسة تبين أن صيغتي المأساة و الفكاهة في رواية "آمال عريضة" ليست متداخلة ببعضها البعض بينما هي متداخلة ببعضها البعض في رواية " مغامرات هوكليبييري فن". وبالتالي فان هذا الاختلاف في استعمال صيغتي المأساة و الهزل في الروائين أسابقتي الذكر هو نتيجة لاختلاف خصائص ثقافتى انجلترا و أمريكا التي ينحدر منها الكاتبين.

الكلمات المفتاح: تشارلز ديكا نز، مارك توين، آمال عريضة، مغامرة، هوكليبييري فن، بيب، مأساوي، هزلي،

الحرية، العبودية، منزلة اجتماعية، أسود، ابيض، متهم، الواقعية، الرجل النبيل، النفاق، السجن.

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General Introduction

Realism had an impact on the literary works that were produced in both Victorian England as well as in post-Civil War America, in which the novel was the dominant literary sub-genre because of its portrayal of social and political aspects of life. As far as these literary works are concerned, the tragic and comic modes are two essential elements that characterized them. In addition, writers do not write in a vacuum, the historical contexts in which they live and their life experiences are closely connected to their works. The present research deals with the comic and the tragic modes in Dickens' *Great Expectations* and Twain's *Adventures of Huckleberry Finn*. The aforementioned novels are very celebrated in the English and American literatures since they deal with crucial issues such as the notion of gentleman and slavery system respectively during Victorian England and Post-Civil War America using the comic and the tragic modes.

Great Expectations is one of the successful works of Dickens and its theme is the notion of gentleman. Although it was published in 1860–1, its setting takes place in the first half of the 19th century England. *Great Expectations* is a novel that covers tragic as well as comic events at the same time. Besides, its cheerless end made some think of it as Dickens's gloomiest work.

The comic novel of *The Adventures of Huckleberry Finn* is Twain's landmark and was published in 1884 as a follow-up to *The Adventures of Tom Sawyer*. The truthful depiction of life through the eyes of innocence, the clever revealing of ethnic pressures, as well as the use of Negro and white dialects are the secrets behind its success. Like *Great Expectations*, *The Adventures of Huckleberry Finn* took an early setting, which was during the 1840s, i.e. before more than 40 years of its publication.

In spite of the initial critics, *Adventures of Huckleberry Finn* was considered by Ernest Hemingway as the first real American novel (Lustig, "Twain and Modernity" 78).

This idea is still relevant today.

Great Expectations as well as *The Adventures of Huckleberry Finn* are two novels that portray the life journey. However, when it comes to the tragic and comic modes, one gets the impression that the former and the latter do not have the same weight in each novel, which implies further research. For example, the two protagonists, i.e. Pip and Huck, contribute to the tragic and comic effects of the novels. Yet, they are neither completely tragic nor totally comic. This is because each one has a particular character and role to play in the novel.

This research is an attempt to explore specifically the way that the comic and the tragic modes work in Dickens' *Great Expectations* and Twain's *The Adventures of Huckleberry Finn*. How do the comic and tragic modes in Dickens' *Great Expectations* and Twain's *The Adventures of Huckleberry Finn* relate to plot, characterization, and style? On which features do the aforementioned novels converge and diverge?

Throughout this research, we will adopt an eclectic method in which we will have recourse to theories and insights from stylistics and literary criticism using descriptive and analytical techniques. This research will be based on data collected from library and internet.

The importance of this study lies in its help to the reader in understanding the two novels. It is also to display the real weight of the tragic and the comic in relation to plot, characterization and style. Besides, the writers and the novels are not chosen in random since they have made a strong impact on the English and American literatures. Throughout these novels the writers made a strong commentary on the social, political and cultural issues of Victorian England as well as Post-Civil War America. Moreover,

the result of the study could be used as data for future studies on the same topic or similar ones.

The review of literature revealed that the tragic and the comic in Dickens' *Great Expectations* and Twain's *The Adventures of Huckleberry Finn* were explored and investigated in different ways. However, no investigation dealt with both novels simultaneously and exhaustively.

In *Mark Twain's The Adventures of Huckleberry Finn*, Bercovitch distinguishes humour from comic and believes that Twain uses humour in this novel instead of comic. He adds that the novel has the laughter-through-despair mode of Jewish humor in view of its context of the period slavery. Besides, he affirms that humour in the novel "lies in its denial of comic relief" ("Deadpan Huck" 109, 111, 113). However, Schmidt acknowledges the fact that the novel is a tragicomedy in which it throws light on the absurdity of the institution of slavery in the Southern states in pre-Civil War America and the cultural hypocrisies that the Americans should hold and accept ("Huckleberry Finn in U.S." 165). Thus, these writers concentrate intensively on Twain's use of the comic in writing the novel. However, the tragic of the novel in this book was not profoundly cited as was the comic.

Though George C. Carrington, in his book *The Dramatic Unity of Huckleberry Finn*, tackles the dramatic unity of the novel and cites a set of critics who discussed its end relevance to the plot. Eventually, he concludes that the novel is a complicated tragicomedy of white unresponsiveness. However, Carrington didn't deal with the comic mode deeply and focused more on its end.

In the book "Study Guide for Great Expectations" several critics approve Dickens' judgment that his novel *Great Expectations* has both tragic and comic elements. The comic and tragic modes which are specifically embodied in the

portrayals of Pip's childhood indicate the structure of the novel. Besides, various characters of the novel are comic and tragic simultaneously, depending on their morals and the situation they are involved in.

Our work is different from the aforementioned works since we are making a comparative study between the two novels. In this comparative study, we will concentrate only on the tragic and comic modes interrelation in the two novels in terms of plot, characterization as well as style.

The research structure is divided into a general introduction, three major chapters, and a general conclusion. The first chapter includes the theoretical framework of the research. The second chapter deals with the comic and tragic modes in *Great Expectations* with reference to plot, characterization and style. The third chapter tackles the comic and tragic modes in *Adventures of Huckleberry Finn* with reference to plot, characterization and style. Finally, we will end up with a general conclusion in which we intend to give an overview and a discussion of the findings of the research as well as future recommendation.

Chapter 1:

Theoretical Framework

Introduction

Realism had an impact on the literary works that were produced in both Victorian England as well as in post-Civil War America. As far as these literary works are concerned, the tragic and comic modes are two integral elements that characterized them. In addition, writers do not write in a vacuum, the historical contexts in which they live and their life experiences are closely connected to their works.

1.2. Realism in Victorian Literature

During the Victorian age, English Literature was dominated by a movement known as Realism (Levine, "Realism" vii). This movement celebrated itself in the novelistic literary genre, where it sought reality's illustration in trying to tackle things as they appear, not as they ought to be ("Realism" 3; "The Realist Imagination" 250). Also, the devaluation of ambition and passion, the inclination to see all people and things within large containing social groups, "the antiheroism" as well as the obviously digressive concern with surfaces, things, social manners and particularities are the major principles of realism (Levine, "The Realistic Imagination" 250). Besides, it advertised the features of its readers' lives in which they were the hub of the realistic novels (255). In addition, the latter succeeded in loyally conveying social survival realities (Turton, "Turgenev as a Realist Writer" 184). Thus, the success of Realism is a consequence to its true depiction of life realities contradicting the exaggeration of Romanticism.

According to Ian Watt, there are different aspects that went together with the formation of the realistic novel. For example, the rising of the middle class, the growing of literacy, and the emergence of printing press, the economic growth, as well as urbanization (Walder, "A history of the novel" 20). The industrial novel, social problem fiction, bourgeois or domestic realism were all surnames for the great nineteenth-century fiction whose main theme is the social relationship between the three basic class categories which are the landlords, labourers, and capitalist industrialists of the time (Gagnier, "Money, the Economy, and Social Class" 57). Realism too became the serious novel's style through the late 1850s and during the 1870s, where it sought art rank (Childers, "Victorian Theories of the Novel" 420). Further, since Jane Austen onwards, the conventional realist novel became serious and sought to teach lessons by reporting the people's lives who were in mostly painful process learning about themselves and others (Turton, "Turgenev as a Realist Writer" 177). Hence, the novel became the most appropriate literary genre for Realism that could convey people's concerns and satisfy their hunger for reading and knowledge during the Victorian England.

Though the great realistic narratives are thematically downhearted, they are exciting with details. Also, comedy is the chief form that celebrates itself in the majority of Victorian realism (Levine, "The Realistic Imagination" 254). However, French Realism affected the late Victorian realist fiction where it shifted from comic to tragic form to a certain extent ("Realism" 207). Thus, it is the essential secular reading of the world that led to this unavoidable outcome in which the hero's success submits to money (207). Accordingly, the rapid development of science and

technology during Victorian England made people preoccupied with the materialistic side of life on the account of the spiritual.

In Tomas Hardy's writings, the world of nineteenth-century Realism became capsized since he alertly pictures his characters in a world that is completely laic which mostly turns to be diabolic. Still, Hardy maintains the very literary and perfect features of Realism breathing, while refusing the option of the surpassing and of the ideal in which he puts his characters surrounded by catastrophic results in trying to live the perfect (207). Regardless of the large cultural rise of religious movement during nineteenth-century England, realism is linked to the shift to secularization that turned out to be extremely famous amongst the Victorians (3). Moreover, their great revival of religious activity implies how extremely it was hard for them to use expressions to illustrate the world realistically in which science was so successfully portraying as well as progressively secularizing (10). Nevertheless, a good deal of Victorian literature stays associated with religion undividedly (14). Thus, because of the new scientific theories such as Darwin's *Origin of Species*, Victorian writers found themselves lost between secularity and religion.

Though Victorian novelists struggled to settle the true and the good in their writings, they recognized that "the true is not always the good" (11). Throughout their writings, they investigate the large diversity of selves' consciousnesses and qualities (viii). Besides, they created tremendous characters of which they accomplished an enormous fame that was their essential plan of Realism. For instance, Dickens, Thackeray, Browning, Charlotte Bronte, Meredith, and Trollope produced types of characters such as odds, liars, pretenders, criminals, crazies, artists, lovers, useless and ordinary egocentrics, ugly heroines, twisted self-conscious protagonists, politicians, clergy-men, old single women, doctors, lower nobility, and clerks (3). Accordingly,

Dickens' Miss Havisham in *Great Expectations* can be a survival example of an odd character surrounded by oddity.

Through their characters, many Victorian novelists wondered about the human mind functioning and presented a variety of metaphors for mental procedures as well as mental experience depictions that drew upon psychological discourses of the time. In addition, authors like Charlotte Brontë, Thomas Hardy, and specifically, George Eliot and Henry James are distinctively interesting in forming psychologically complicated characters and complex social relationships as elements of their realism (Vrettos, "The Realistic Imagination" 68, 71). Also, Victorians were peculiarly attracted by the progressive focus on the relation between the mind inherited features as well as social and environmental contexts, because it presented, partly, a complex model in illustrating the psychological development of characters and the social structures in which they lived. Consequently, psychology played a substantial role in the progress of Victorian literary realism, which is sometimes called as "psychological realism" (71). Thus, Victorian writers' interest in the psychological side of the human being is a result to psychological revolution such as Freud's theories.

1.2.1. Regional Realism in Post-Civil War America

During the second half of the nineteenth century, American literature was characterized by a new literary movement often called Regional Realism, in which the faithful illustration of the individuals' everyday life is essential. Also, as a response to the threatening appearance and development of the railroads, newspapers, the mass production of consumer goods, and the new technologies such as the telegraph that were regulating American culture quickly, writers recorded specific details of their regions like dialect and traditions that distinguished each geographic area from the

other (Norton 3, 6). Since realists sought the truth, they dug for ordinary characters, settings, and events which looked before unsuitable literary subjects. In addition, readers showed a remarkable interest in these unpolished and may be hideous subjects in favour of its true descriptions of their location (3). Thus, readers became fed up with the exaggeration of Romanticism.

Moreover, in trying to copy people's real life as well as local cultures' peculiarities, writers of Regional Realism had employed different methods, and claimed their right to mock and criticize America unconventionally. For example, Bret Harte focused on the culture of the Old West in California, Joel Chandler Harris recorded the vernacular and folktales of African American slave culture though he is a white man, and Zitkala-S, a woman from the Sioux tribe, wrote biographies concerning living amid white American customs and traditional Indian culture (4). The aforementioned writers and several others succeeded in recording the true cadences and sayings of regional dialects that made their characters' conversation look like real people's speech. Furthermore, readers had to utter words exactly as the people of that regions would utter them since writers meant to inscribe words as they are pronounced (3). In addition, the roles of class, gender, race as well as the nature of the American identity were the major subjects that these writers treated during post-Civil War (4, 6). Accordingly, readers accepted and encouraged the new realist writings that contributed in spreading different characteristics of American regions.

The South was the most celebrating region that embraced Regional Realism (6). Its prominent realist writers were Mark Twain, Charles W. Chesnutt, and Kate Chopin. Although they refused to romanticize their surroundings' reality in order to offer realistic descriptions of their regional culture, they had used different approaches like the other writers of the other regions (4, 5, 6). For example, Twain adds a comic

flavour when questioning the American character and values throughout his writings, yet they are mostly harsh and sharp depictions of the horrible reality of the human condition and have drops of bitterness and hopelessness (6, 10). While Chesnut, a descent of African American and white mixture, created psychologically complex characters and illustrated the contradictions of life on the “color line” between black and white American society (4, 6). Moreover, the Louisiana Creole and Cajun society was Kate Chopin’s favorite setting for her fictional works. Her writing about women’s irritation and rejection of rigid social conventions and their sexual passion was extremely controversial in her own time (6). Accordingly, the different approaches used by the aforementioned writers are a consequence to their own experiences and points of view.

1.3.1. The Concept of the Tragic

During the second half of the 19th century, a new literary milieu appeared and offered the foundation for a different conception of the tragic that is based on pessimism concerning life and the nature of the universe in which the novel often is the mainly suitable form for it (Newton 64). Accordingly, the following concepts of the tragic show that.

The tragic as a concept is difficult to define since there are different definitions. As a term, the tragic tended to have existed independently from the beginning, though it originated from the word tragedy as a dramatic type (1). Besides, Peter Szondi considers the tragic as “a mode”, a special way of ruin which is menacing or already finished that contains a single tragic downfall as an outcome of the unity of opposites or of the unexpected change into one’s contrary. Also, Szondi refers to William Storm’s concept of the tragic; he defines it as the certainty of division and the

irreconcilability of contrasting polarities are indicated by the tragic, which generate an equivalent model of splitting in illustrating selfhood and action. In a nutshell, the tragic is unfixable (3). Thus, the aforementioned concepts of the tragic denote that the latter is a consequence of paradoxical situation.

According to Jacques Derrida, The tragic concept is a concept of undecidability, where the tragic lies in a person's experience in which he is obliged to make a choice in a situation of undecidability (4, 19). Moreover, the aforementioned concept is exemplified in Ibsen's play *Ghosts* as Mrs Alving, who is obliged to decide between waiting for Oswald's death because of the disease or killing him when the time comes as he asked to avoid the irresistible pain (19). Thus, the tragic generates from the very undecidability situation of the choice she has to make by which the play ends (20). Moreover, even if the character did not choose, his yielding to the situation by taking no choice denotes that he has already taken a choice.

Schopenhauer's fundamental theories were essential to Nietzsche's thought since he was deeply affected by the aforementioned. Furthermore, Nietzsche was aware of Darwinism. Though his concept of the tragic is divergent, it does not mean that either Schopenhauer or Darwin is mistaken as their ideas encourage pessimism (98). Nietzsche's concept of the tragic centers on the desire to possess power and acknowledges the certainty of paradox, which is probably more strongly represented in Lawrence's novel *Women in Love*, in which there are contradictory characters like Birkin and Loerke (122, 141, 142).

Thomas Hardy is considered as the most representative writer of the tragic in fiction and his novels *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure* (Newton 63; Luebering 88).

In short, all the aforementioned theories of the tragic focus on the idea of paradox. Besides, some situations in which the characters might be involved in request more than one theory. i. e. it is possible for two theories to exist together in one circumstance.

1.3. The Concept of the Comic

While Robin Haig and John Morreall judge that there is no convincing concept of the comic, psychologists state that the comic is a very complicated mode that is impossible to be defined, because it contains complex different behaviours but not one (Roston 1). Thus, we have taken various definitions to choose which one, or ones, is the most appropriate to this work.

On one hand, an article in the *Encyclopedia Britannica* has tackled the concept of the comic and stated that the comic is fundamentally a sadistic concept in which laughter would never be aroused without the constituent of cruelty since the latter is a vital constituent in all its forms. Thus, parody is a chief form of literary comic as the superior meaning is presented there (3, 15). Hence, this concept of comic is based on superiority that makes the comic generated from negative stimulations.

On the other hand, the philosophical ethics domain defines the comic “as the faculty of causing laughter or amusement” that in its essence represents a satisfactory and joyful attitude against life and its defects, where the comic terminology is different in comparison to other artistic traits like *beauty, harmony or the tragic*. Furthermore, every concept of humour, wit, sarcasm, nonsense, and satire is regarded only as one of comic components (Ermida, “The Language of Comic Narratives” 3). Accordingly, this concept might be a complementary to the former concept of the comic that is based on cruelty.

Nevertheless, Freud defined the comic as the outcome of paradoxical illustrations to the degree that they generate a comic effect, yet, not an odd one (29). For example, the scene of a fat and short woman stands with a slim and tall woman would of course generate a comic effect. However, the scene of a very pretty woman with another deformed woman would not generate any comic effect, but sadness or pity. Hence, the concept of Freud is true to a certain extent.

Although the term comedy can be applied to the novel, it would be better to use the term 'comic novel'. Besides, since the time of Henry Fielding the comic novel turned out to be a deep-rooted form of fiction. Currently, a poem can never be described as comedy and there is little comic poetry in comparison to fiction. For instance, Pope's *The Rape of the Lock*, Butler's *Hudibras* in addition to Auden's *Letter to Lord Byron* (Cuddon 157).

1.4. A Short Biography of Charles Dickens

Charles John Huffham Dickens was born in 1812, in Portsmouth, England (Drabble 279). He is considered as one of the most representative figures of the Victorian novelists. Although Dickens' schooling was uneven, as a child, he read a lot of 17th and 18th centuries' fiction, and adored drama, which influenced his works as well as his writings' makeup later on (Fletcher 158). At the age of 12, his father entered the Marshalsea prison for debt. Consequently, Dickens had to leave school and work in a blacking factory in order to support his family paying off the debt (Watkin 45). Affected by this experience, Dickens was so touched and had a significant sympathy toward the subjugated poor and unaided children, which was well pictured in his novels. When he reached 15, Dickens had to work to support himself. Accordingly, he has practiced different jobs and met a variety of people, which

provided him with a background for his literary works. For example, he worked as a clerk in an office of a London lawyer for a period of time, then as a journalist for approximately 6 years in political affairs section (Fletcher 158–9).

At the age of 24, Dickens first made his reputation when he published the successful series of *Sketches by Boz* and his first novel *The Pickwick Papers*. In addition, for the rest of his life Dickens wrote novels such as *Oliver Twist* and *David Copperfield* and published them in sequence. Soon after, he visited the United States and wrote *American Notes* and *Martin Chuzzlewit* as a response and denunciation of the American piracy of English books. Dickens experienced a number of misfortunes such as divorce after 20 years of marriage. He died in 1870 and was buried in Westminster Abbey as he approved to be buried there during his lifetime. Dickens became the spokesmen of oppressed individuals in all classes since he had experienced both poverty and richness (159). His literary works appealed to readers because of his faithful portrayal of many aspects of Victorian society (Watkin 43).

Dickens's *Great Expectations*, which was published in serials between 1860 and 1861, is considered as his masterpiece (Luebering 10, 30). It focuses on its Protagonist's quest for himself and his position in the world, and his eventual disappointment over his great expectations (Watkin 212; Luebering 39). Arthur Quiller Couch once said: "If Columbus found a new world, Dickens created one –and peopled it with men and women" (qtd. in "Study Guide for Great Expectations" 9).

1.5. A Short Biography of Mark Twain

Mark Twain is the pen name of the American writer Samuel Langhorne Clemens (Oakes 344). In fact, "Mark Twain" is the name of a riverboat which means "by the mark of two fathoms," indicating the tone of river shallows (Oakes 344).

Besides, he was an autobiographer, journalist, essayist, novelist, poet, and short story writer. Twain was born on November 30, 1835 in Florida, Missouri. As a result to the death of his father, he left school when he was 12 years old and had to work to support his family. He experienced writing and publishing at first in his brother's newspaper, Hannibal Journal. Though, he left it in 1853 since it set restrictions. Subsequently, he visited many States of America and got different jobs. Yet, Twain's working as a riverboat pilot on the Mississippi (Oakes 343) that lasted from 1857 to 1861, which was ended by the Civil War, would inspire his name as well as some of his writings.

As a consequence to the Civil War's confrontations between the Union and the Confederates, he joined the latter in Hannibal, Missouri; though Twain gave up after only two weeks since he couldn't stand the appalling circumstances. Afterward, he worked as a miner in Aurora, California, and as a local editor in the Virginia City Enterprise in 1862. Yet, Twain left it in 1864 and worked as a journalist in San Francisco, then as a correspondent for the Sacramento Union in Hawaii, but it didn't last because of his world tour. In addition, the successful publication of his writings supported him economically to establish a family. He married Olivia Langdon on 2 February 1870 and lived initially in Buffalo, New York. The family was in continuous movement and lived in different States as well as England because of his different jobs and lecturing tours. Since then, Twain's writing career flourished considerably, and most of his novels had a comic touch that tackled his serious social concerns indirectly. As an example, one might cite the following novels: *The Prince and the Pauper*, and *The Adventures of Huckleberry Finn*; the latter was written as a follow-up to *The Adventures of Tom Sawyer* (344–5). The truthful depiction of life through the eyes of innocence, the clever revealing of ethnic pressures, and the use of Southern Negro and white dialects are the secrets behind its success.

Twain got considerable academic acknowledgments, such as the doctoral degrees from Universities of Yale, Missouri, and Oxford in 1907 (345). However, his own life was a tragic one since death took the lives of his family members, except for Clara before him, which gloomed his living, besides to his bankruptcy (Bloom, "*Mark Twain*" 4; Oakes 344–5). Twain died on April 21, 1910 (345).

1.8. Conclusion

In short, Realism as a literary movement had emerged during the nineteenth-century in both America as well as England. Besides, the literary genre of the novel overshadowed the other literary genres. However, there were different factors that led to the emergence of the movement in each country. For example, the main themes of Victorian Age Realist writings were the social relationship between the three basic class categories, i.e. the aristocracy, working class, and middle class, and religion and moral values amidst the secular country; however, the true American identity, and racism were the main themes that writers of Post-Civil War America had tackled. Furthermore, the tragic and comic modes were vital elements that characterized the literary realist works during the nineteenth century in the aforementioned countries. For instance, the English realist fiction has shifted from the comic mode to the tragic one to a certain degree, and was affected by French Realism which offered a secular reading to the world. The relevance of Realism, comic and tragic modes to this work is that *Great Expectations* and *The Adventures of Huckleberry Finn* are classified to be realist novels in which Dickens and Twain wrote about their social realities using the tragic and comic modes in order to highlight some mistaken ideas and traditions that people, during the Victorian England and post-Civil War America, believed were true

and there is no problem to practice them. Thus, this study aims to find out where those modes lie in terms of plot, characterization, and style.

Chapter 2:

The Tragic and Comic Modes in *Great Expectations*

2.1. Introduction

The novel *Great Expectations* is considered to be Dickens' masterpiece and its main theme is the notion of gentlemanliness. The title of the novel itself is an attractive one in the sense that it may give the reader the impression of the novel's content. For example, the reader may think that the novel is about hope and that the protagonist's wishes come true, though the novel is downhearted and full of disappointments. Besides, the novel exposes the difference between bitter reality and the world of fancy.

2.2. The Plot

In any narrative there should be a plot. The latter is the plan of events in a narrative that can be tragic, comic or tragicomic; it depends on the stream of events. Besides, any plot consists of the introduction, rising action, climax, and denouement. In this research, the aim of studying the plot is to find out the comic and the tragic from the novel. The plot of *Great Expectations* seems to be a tragic one since the elements of tragic mode such as; death, crime, suffering, illness, violence and accidents, appear to overshadow the comic elements; furthermore, the novel ends with the protagonist's unachieved goals.

2.2.1. The Tragic Mode

In this research, the analysis of the tragic mode in the plot of the novel requires dealing with all its elements to find out where the tragic is used, whether extensively or shortly. However, the reading of *Great Expectations* from the beginning to the end gives the reader an impression of the tragic weight in the novel.

2.2.1. 1. Introduction

In the graveyard, Pip meets a convict who obliged him to bring food and a file. Consequently, Pip, frightened of the convict, steals food from the store of the house and a file from Joe's forge. Pip suffers from the feeling of guilt and nightmares about that convict. Later on, Pip is summoned to visit a rich lady called Miss Havisham in order to "play" with her adopted daughter Estella. However, the latter offends him and laughs at his "thick boots", "coarse hands" and his calling "Knaves" "Jacks". In addition to this, she calls him "common boy". Though he suffers and feels humiliated, he falls in love with Estella.

As a result to what happened in the Satis House, Pip becomes ashamed of his origins and wishes that Joe didn't teach him to call "Knaves" "Jacks" and that he were not a common boy, and his boots were neither thick nor his hands were coarse. Yet, he is tempted by Estella's fascinating beauty and falls in love with her immediately. Accordingly, he becomes in an anxious state of mind in which he turns to be dissatisfied with his position and wants to be a gentleman on her account.

2.2.1. 2. The Rising Action

When Pip becomes less anxious and ashamed of his common background and blacksmith and that Biddy is far better than Estella, one night, a lawyer comes to him

and tells him that an unknown person offers him a large property and that he has to go to London and to be educated to be a gentleman. Consequently, he feels sad to leave Joe, Mrs. Joe and Biddy, but very eager to be a gentleman.

Mistakenly, Pip thinks that Miss Havisham is his benefactor and that she plans to make him and Estella destined for each other. Later in the novel, he becomes a well brought gentleman; nevertheless, he is too tempted by the snobbish way of a life of rich people and becomes spendthrift. Moreover, he feels ashamed of Joe in London and never get in touch with him for a long time.

2.2.1. 3. The Climax

Pip feels disillusioned when he discovers in his twenty three years old that his true patron is Magwitch, the convict whom he has met in the graveyard, and not Miss Havisham as he used to think. Thus, his dream and hope to marry Estella has completely thwarted since neither Miss Havisham is his secret benefactor nor she is planning to make him marry Estella as he has been thinking. Besides, the idea that he might be supported by dirty money tears him apart and he becomes very anxious. Moreover, Magwitch's coming back is not temporary, but he intends to stay forever, which makes Pip in unfixed situation, because if he refuses to let him stay, that would mean that Pip is ungrateful, but Pip is grateful to him as much as he is obliged to be, and if he lets him stay, he cannot bear it.

Furthermore, Pip faces a series of secondary depressing situations that run against his wish. For example, Estella marries, Miss Havisham dies and the plan to help Magwitch escape out of England fails, and he is injured aggressively due to a fight with Compeyson. Unfortunately, he is sentenced to death and dies in jail affected

by the wounds of the fight. As a result, Pip becomes in debt, threatened to enter the jail and very ill as well.

2.2.1. 4. Denouement

In this part of the plot, the events start to be less depressing for Pip. For instance, Joe pays Pip's debts and takes care of him until he recovers and then goes home immediately. In addition, Pip goes back to his village on the wedding day of Joe and Biddy and regrets what he has done to them and pleads their forgiveness. Besides, since Pip has lost everything he once had, he travels to Egypt to join Herbert and stays there for eleven years, yet he keeps in touch with Joe and Biddy. Eventually, Pip returns home and meets the younger Pip, Joe and Biddy's son, he meets Estella too, yet there are two different endings for the novel, but they both denote that Pip doesn't marry Estella, though she becomes a sensitive woman.

Conclusion

At the very beginning of the introduction of the plot, though the tragic is unclear, it sounds to be embodied in the feeling of guilt that Pip suffers from after stealing a file and food for the sake of helping a convict, which in turn is reflected in seeing nightmares about that convict. Nevertheless, the tragic in the subsequent introductory chapters of the plot seems to be more noticeable. It lies in the bitter and contradictory results that are generated from being mocked and humiliated at the Satis House, because Pip becomes ashamed of his low origins and starts to see himself as an inferior. Moreover, Pip finds himself in unfixable situation, in which he is tempted by Estella's fascinating beauty and falls in love with her immediately, though she never misses an opportunity to abuse him. Accordingly, this irreconcilability of the contrast

between being ridiculed by Estella in addition to its effects and loving her as well as wishing to be a gentleman on her account despite her actions, denotes the tragic in Pip's life in this stage.

In addition to what has been said, the tragic is implied in Pip's exploitation at the Satis House, because the real purpose beyond inviting him to "play" is to be seduced by Estella's beauty and then be heartbroken according to Miss Havisham's mean plan of revenge from all male sex. More tragically, Miss Havisham's plan succeeds since the poor Pip adores the pretty, yet the proud and heartless Estella. Besides, he becomes completely helpless to forget her and he holds in every ingredient of hope to convince himself that one day she will be his, unconscious of what lies in wait of him because of this love.

At the rising action stage of the plot, the tragic is not very obvious, yet it appears to be implied in the effects of Pip's dream to be a gentleman, because he never thought that the world of gentlemanliness would change his life and bring him disappointments rather than happiness to an extent he cannot imagine. Firstly, his hope to be united with Estella sooner or later becomes stronger since he bears in his mind that Miss Havisham is his secret sponsor and that she plans to make him and Estella fated for each other. Secondly, becoming a part of the high class society and its lures seems to make Pip forgets that he once was common, poor and low, because he felt so embarrassed of Joe in London and falls in complete extravagance. In addition, it is very noticeable that though Pip becomes a gentleman and has the qualities of rich people, he could not be happy.

The major tragic climax of the novel lies in Pip's irreconcilable situation of which the revelation of his true patron's identity makes his life upside down and he reaches a point of no return. Firstly, it proves that since Miss Havisham is not his

secret sponsor, his dream to marry Estella evaporates totally, thus it is only an idea of his fancy and Estella will never marry him whether he is a gentleman or not. Secondly, he is so tortured when he thinks of what the real source of money might be since Magwitch is a convict and he thinks to take off his photogenic clothes and put on his most bad looking ones and go leaving everything behind. Thirdly, though Magwitch's staying is something he cannot bear, yet he cannot refuse. Thus, Pip is too in a situation of undecidability since whatever his choice might be, he cannot be satisfied.

In addition, the successive tragic events such as Estella's marriage, Magwitch's death and Pip's debts and illness put him in a helpless situation and theoretically, Pip has lost everything he once had or thought he had.

Eventually, Pip becomes convinced that he has been following a mirage, he does not give up and decides to direct his life rationally, because though he may not be happy since it does not involve Estelle even if she is tamed, but at least he can live in content with the people he loves. Hence, the tragic in this part is implied in the late awakening of Pip from a nightmare that he has been thinking for so long as a dream.

2.2.2. The Comic Mode

In this research, the investigation of the comic mode in the plot of the novel presupposes dealing with all its elements to find out where is the comic used, whether extensively or shortly.

2.2.2. 1. The Introduction

While having a dinner at the Gargery's house, Mr. Wopsle admits that he will certainly make his touch in the church if there is a competition since he is an outstanding preacher and has a deep voice.

The students at Mr. Wopsle's great-aunt school pay two pence per week for each to enjoy seeing the usually sick, Mr. Wopsle's great-aunt sleeping from six to seven every evening.

Miss Havisham shuts off the door on Mr. Pumblechook's face, but Pip is received. After Pip returns home he lies about what happens in the Satis House, but Mr. Pumblechook pretends to know everything about Miss. Havisham and affirms what Pip has said.

2.2.2. 2. Rising Action

Mr. Wopsle, at the Three Jolly Bargemen, reads a newspaper excitedly about the arrest of a famous murderer and vividly describes the trial proceedings, whereas Mr. Jaggers embarrasses him by a set of questions about the case, which Mr. Wopsle becomes completely confused and perplexed. Consequently, all the people in the inn start to think that he is not what they thought of him to be.

2.2.2. 3. Climax

Shakespearian Hamlet turns to be a comedy rather than a tragedy, because of Mr. Wopsle and his group perform the play awkwardly, thus their performance generates a comic effect. The audience are incomparably amused and Mr. Wopsle is so content with his work. However, his dresser and the owner of the perform clothes tells him that he has not represented the character of Hamlet.

During Mrs. Joe's funeral, Mr. Trabb makes silly arrangements. In the parlour of the Gargery's house, he puts on the table of refreshments a sweet cake decorated with different cuts of fruits and makes each couple of persons seated in a separated place to look more "formed". When the time to take out the bier of Mrs. Joe, Mr.

Trabb orders the presence to take out their pocket handkerchiefs to put them on their faces and the carriers of the bier look almost muffled and blind because of a long and horrible black velvet cover hanging from the bier of Mrs. Joe.

2.2.2. 4. Denouement

During the ceremony of Wimmick's marriage, his father, Aged P, unaware of which step of the ceremony the clergyman has arrived because of his deafness, unintentionally makes the latter irritated and feels insulted.

Conclusion

In short, we conclude that the comic in the plot seems to be centered more on incidents in which minor characters are involved rather than major ones since the latter are more related to the tragic in the plot. Ironically, Mr. Wopsle seems to perform a role that does not suit him at all in the entire novel and that is truly embodied in his role of Hamlet since he thinks himself to be special and talented whether in preaching or in performing. Likewise, Mr. Wopsle is fortunate in the sense that there has been no competition in the church to make his mark or he would be in a situation he cannot bear, because if his townsmen saw his ridiculous performance of Hamlet they would of course pity him, but no more consider him. He is a person who does not know where to put himself since he does not benefit from the embarrassing and silly situations he has put himself in as when he was so confused by the manner of which Jaggers has talked with him at the Three Jolly Bargemen.

Similarly, while Mr. Pumblechook's snobbery prevents him from being aware that he has been in a ridiculous position when he affirms the credibility of Pip's lies,

he thinks himself important, yet Miss Havisham knows his real shallow personality shuts off the door on his face, in which he feels so humiliated, but pretends to be not.

Mr. Trabb's preparations during Mrs. Joe funeral are very humorous as well as absurd in the sense that the proceedings are relevant to a wedding or an jovial ceremonies, but not for a funeral where the atmosphere is solemn.

At the end, we conclude that these comic events represent a relief to the reader from the gloomy atmosphere that covers the main stream of events of the novel.

2.3. Characterization

Characters in *Great Expectations* may be classified as comic characters as well as tragic ones, though they might be too tragic and comic simultaneously due to the course of events. In this research, the characterization will be based on the mode the characters are inclined more to be, i.e. whether tragic or comic, no matter with major or minor characters.

2.3.1. The Tragic Characters

The sample of tragic characters taken from the novel consists only of the major characters since they are used for the sake of driving the plot and theme forward. Besides, since the novel has a tragic end, the tragic characters will be mainly the major characters, although there are minor tragic ones.

2.3.1.1. Pip (Philip Pirip)

He is the hero in the novel as well as the narrator. He is an orphan raised by his sister, Mrs. Joe Gargery, and her husband, Mr. Joe Gargery. His full name is Philip Pirrip. Yet, he is called Pip because he couldn't pronounce his full name during his

childhood, so he shortened it into Pip, which seems a very simple name to such a complicated character. Pip's life seems to be a tragic due to the course of events starting from his, as Maynard calls it, "typographical family" and being "raised by hand", to his loss of everything he once had, such as the people he loved (299). For example, Pip disappoints Joe many times while he is ascending the stairs of gentlemanliness, deceived by the appearances of a gentleman's society and for the sake of getting his life's love, Estella:

My first fancies regarding what they [his parents] were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, 'Also Georgiana Wife of the Above,' I drew a childish conclusion that my mother was freckled and sickly. (Dickens 2; ch. 1)

This quotation offers us an example of Pip's tragic life, in which misery accompanied him since his childhood. It is a pity that he doesn't know even how his parents looked like and tries to figure out their appearances and their mentalities through the letters scripted on their tombstones.

Pip's life has been miserable since his awareness of it, yet his good friend, Joe, makes it worth living and always keeps on hoping. However, it becomes a tragic one since the first day he meets Estella in the Satis House. Firstly, he becomes captivated by her fascinating beauty as he confesses to Biddy: "she's more beautiful than anybody ever was, and I admire her dreadfully" (228; ch. 17). Secondly, when she laughs at him: since "He calls the knaves, Jacks" and has coarse hands as well as thick boots (Dickens 105; ch. 8). So, he feels insulted and very ashamed and begins to think about his hands which he has never noticed or cared how they looked like.

Moreover, Pip starts to see himself differently and becomes displeased of his position in life. For example, though many years pass since his first meeting of Estella, Pip tells Biddy that: “I am not at all happy as I am. I am disgusted with my calling and with my life ... I never shall or can be comfortable - or anything but miserable ... unless I can lead a very different sort of life from the life I lead now” (226-7 ch. 17). Hence, Estella’s beauty and insults have made Pip dissatisfied with his life and plans to himself a different way of life.

Furthermore, his wish to be a gentleman is not a longing for wealth, because he is not a greedy man, but the hope that elegant manners and position will allow him to win the handsome and fascinating Estella as he confesses to Biddy: “I want to be a gentleman on her account.” ... “Her influence on my boyish life and character had been all-powerful” (228; ch. 17, 411; ch. 29). Thus, without Estella, he would never have left the forge or dream to be a gentleman and would never be what he is; besides, she has changed him totally since the first day of their meeting. Consequently, this statement indicates Miss Havisham’s victory.

Moreover, he explains, sadly, how much he adores her: “I knew to my sorrow, often and often, if not always, that I loved her against reason, against promise, against peace, against hope, against, happiness, against all discouragement that could be”. Hence, Pip knows very well that his love to Estella is fruitless since it is a love from one side, yet he cannot love another woman or stop loving her “simply because [he] found her irresistible” (Dickens 411; ch. 29). Moreover, though he cannot avoid thinking of her because as he tells her: “You are part of my existence, part of myself. You have been in every line I have ever read ... You have been in every prospect I have ever seen ... You have been the embodiment of every graceful fancy that my mind has ever been acquainted with”, he knows very well that Estella does not deserve

all the sacrifices that he makes to have her (646-7; ch. 44). Consequently, such love is hopeless which becomes conspicuous in the end of the novel and the aforesaid explanation indicates that the tragic in Pip's life lies in the irreconcilable situation in which he has been involved.

Eventually, Pip's dream to be a gentleman comes true. While he still thinks that he is miserable and feels ashamed of his position, he works with Joe in the forge only because Joe is so good to him. Eventually, he reaches the salvation when Jaggers meets him and tells him about his great expectations. Accordingly, Pip feels very happy and doesn't believe how this could happen to him, though Jaggers doesn't tell him who is his patron. Pip thinks him to be Miss Havisham since she is the only rich person he knows and he is in contact with him, especially after her supporting him with money for his apprenticeship.

In addition, when Pip goes to London, he meets Herbert Pocket who becomes his dearest friend. Besides, Pip gradually starts to be influenced by the realm of the high class in London; he uses a servant and joins the "Finches of the Grove" (484; ch. 34). Moreover, he becomes an extravagant, and he infects the poor Herbert as well, which eventually makes him in debt. Besides, he becomes ashamed of Joe, though he loves him so much and tells Biddy to educate him.

Furthermore, Pip's misery doesn't stop at being rejected by Estella, but it becomes unbearable when he again meets the convict he has met in his childhood. Though, Pip has forgotten his story with the convict since it is from the past and he would never meet him again, because he has already suffered a lot from nightmares about convicts. Yet, the latter appears again and has to have a great impact on Pip's life and future since he turns to be his benefactor and not Miss Havisham as he expected. Accordingly, Pip has lost Estella surely, because when he used to think that

Miss Havisham was his patron, he believed that Miss Havisham loved him and did not show that so as not appear weak or goodhearted. Thus, she would make him marry Estella eventually, though she appears to tease him repeatedly.

Pip becomes uneasy and loathes the situation in which he is. In addition, he doesn't like Magwitch at first and treats him roughly, yet when he realizes that he has risked seeing him he treats him gently though he still doesn't like him. Besides, he gradually starts to pity him when the latter tells him how much life has been too harsh to him. Moreover, whenever Magwitch addresses Pip he calls him "my boy" even at their first meeting in the churchyard when Pip brings him food which indicates that Magwitch is really a goodhearted man though he looks very dangerous. At the end, Pip begins to love Magwitch gradually and calls him uncle not because he loves him but because he tells the servant that he is his uncle to avoid being in doubt. Moreover, Pip plans with Herbert to escape Magwitch since he feels grateful to him and likes him too, yet they fail in doing so and Magwitch is caught by the police because Compeyson has told the police about them.

Furthermore, when Magwitch falls ill in the prison, Pip loves him feverishly, especially when he is sentenced to death, though he is very ill. Consequently, he feels so sorry for the situation in which Magwitch is and decides to write a petition to the Home Secretary of State in which he records every detail of how they have met in the graveyard until the day they are caught by the police, and more importantly is what Magwitch has risked to see him. For example, Pip comments how he has written the petition and says: "I wrote it as fervently and pathetically as I could, and when I had finished it and sent it in, I wrote out other petitions to such men in authority as I hoped were the most merciful, and drew up one to the Crown itself" (818; ch. 56). Thus Pip the child was so afraid of the convict and had suffered bad dreams whereas; the adult

Pip sympathizes with him and does his best to help him and participate in law breaking for the sake of Magwitch, a man who gives him the love of a father that Pip has been longing to feel it.

Eventually, the harsh experiences Pip goes through polishes his qualifications and social manners to be a much better man than he used to be. According to Moore, Pip confesses that he has been ungrateful to Joe and apologizes to him, first when Joe looks after him in London, and then when he returns to the forge on Joe's wedding day (19). Hence, Pip learns that the true gentleman is the one who has values as well as principles and cares about the people he loves, and that clothes and elegant manners do not make him a gentleman.

2.3.1.2. Estella Havisham

She is the adopted daughter of Miss Havisham and her real Parents are Abel Magwitch, the convict, and Molly, the housekeeper of Mr. Jaggers. She is, theoretically, an orphan since she is not raised by her true parents though they are alive. Estella is a very pretty girl; even though she is a cold and arrogant maid and never misses an opportunity to humiliate him, Pip becomes fond her and sacrifices everything to have her. For example, in chapter 8, when she first meets him, she makes fun of his coarse hands and his thick boots as well as his language because he calls the “Knives” of cards game “Jacks” (Dickens 105). Consequently, he becomes ashamed of his social background and decides to be a gentleman.

Estella is a tragic figure who has no choice, as she herself says to Pip in chapter 33: “We have no choice, you and I, but to obey our instructions. We are not free to follow our own devices, you and I”. In addition, she could choose neither her parents nor Miss Havisham and, above all, the way she is brought up. As Watkin states, after

the misery Estella goes through, she realizes that she has been obliged to conduct a personality which is actually not hers, but it is a consequence of being a part of Miss Havisham's world (212). Thus, she becomes a means of, as Moore states, "immoral revenge" to men rather than a human being (21). Thanks to Miss Havisham, who succeeds in making her heartless.

Further, the most tragic part of her personality is that she has no ability to love, as she tells Pip in chapter 29: "I have no softness there [Estella's heart], no - sympathy - sentiment - nonsense" (Dickens 241; ch. 18). Moreover, when Miss Havisham tells her that she has not gotten love from her, Estella answers her:

Mother by adoption, I have said that I owe everything to you. All I possess is freely yours. All that you have given me, is at your command to have again. Beyond that, I have nothing. And if you ask me to give you what you never gave me, my gratitude and duty cannot do impossibilities. (Dickens 542; ch. 38)

Thus, these words express well that she is incapable of giving love and never knew it, but she can give only gratefulness. Besides, the phrase of "Mother by adoption" seems very cold and empty of any kind of tenderness and it is a very sorrowful for Miss Havisham to hear it. Estella has been raised to be heartless

Furthermore, Estella whom Pip thinks of "her to be human perfection" is like a doll that is very pretty, yet powerless since it is under the mercy of the one who holds it, that is Miss Havisham (Dickens 411; ch. 29). Besides, since the holder of that toy has the will to do whatever he likes, he can break intentionally one of its organs. Accordingly, in the case of Estella, she loses her heart as she herself says to Pip: "You must know ... that I have no heart - if that has anything to do with my memory." She tells him so, because when he reminds her of the first day he saw her and how she

made him cry, she tells him that she doesn't remember, and that reply makes him very sad, thus she explains to him that she has no heart that reminds her of the sufferings she causes to people, yet as she explains more: "Oh! I have a heart to be stabbed in or shot in, I have no doubt, and, of course, if it ceased to beat I should cease to be. But you know what I mean" (Dickens 241; ch. 29). Hence, Estella's heart beats only for keeping her alive but not for love. So, as toys have no soul, Estella has no feelings.

Also, Estella recognizes well that she conducts Miss Havisham's plan of revenge as she tells Pip in chapter 33, when she is going to London with him, after he asks her how could Miss Havisham part with her so soon:

'It is a part of Miss Havisham's plans for me, Pip,' said Estella, with a sigh, as if she were tired; 'I am to write to her constantly and see her regularly and report how I go on - I and the jewels - for they are nearly all mine now.'

(Dickens 480; ch. 33)

It is a very bitter truth for Estella to find herself no more than an instrument used to fulfill Miss Havisham's aim; therefore, she is a victim of circumstances and might be excused to be heartless.

2.3.1.3. Miss Havisham

She is the adoptive mother of Estella. She has white hair and sunken eyes, she is a cold hearted woman, yet very rich, she lives in the Satis House that is located just outside the village. The Satis House is dark and odd place where the daylight is excluded and is alighted only with candles. According to Pip, Miss Havisham is very strange woman too as much as her house, she never sees the sunlight, as if she is a vampire who fears being stricken into dust by the sun, and never gets out of her yellow bridal robe that is supposed to be once white, in addition to that, she wears one shoe

and surrounded by stopped clocks, at twenty minutes to nine, rot, dust, rats, cobwebs and different kinds of insects. As Pip describes her:

I saw that everything within my view which ought to be white, had been white long ago, and lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. (Dickens 100; ch 8)

According to Moore, Miss Havisham is “a clever and civilized woman”; she treats Joe with civility and politeness, yet she closes the door of the Satis House in Mr. Pumblechook’s face (21). She does so, because she realizes that Joe is an honest man who deserves respect, though he is poor, and that Mr. Pumblechook is a hypocrite. Furthermore, Miss Havisham seems to be a character who always crushes others, i.e. Pip and Estella, to get her own wishes.

Miss Havisham is a tragic character who experiences the bitterness of the betrayal that makes her suffering lasts forever and never enjoys the charm of life again. Therefore, she becomes imprisoned in her past and devotes her life seeking revenge from all male sex, because of a man who doesn’t deserve that sacrifice. Thus, Miss Havisham carries out a vengeance plan that eventually bursts in her face which makes her more pathetic than menacing. Besides, the instrument she uses to conduct that revenge is Estella, who has to exploit her beauty in order to fascinate and seduce men and then breaks their hearts. For example, in chapter 8, Miss Havisham puts a jewel on Estella’s Bosom, when she is still a child, and says “Your own, one day, my dear, and you will use it well,” of course, she alludes to Estella to captivate Pip’s heart

with that jewel on her “fair young bosom”. In addition, when she orders Estella to play cards with Pip the latter refuses since he is “a common labouring-boy”. So Miss Havisham tells her that she “can break his heart” (104; ch. 8). Hence, Pip is a good prey for Miss Havisham to carry on her revenge plan.

Eventually, Miss Havisham really succeeds in making Estella emotionless, yet Estella’s coldness breaks Miss Havisham’s heart too once more, as the following quotation from chapter 38 shows:

‘So proud, so proud,’ moaned Miss Havisham, pushing away her grey hair with both her hands.

‘Who taught me to be proud?’ returned Estella. ‘Who praised me when I learnt my lesson?’

‘But to be proud and hard to me!’ Miss Havisham quite shrieked, as she stretched out her arms. ‘Estella, Estella, Estella, to be proud and hard to me!’

(Dickens 543-4)

Accordingly, life has mocked Miss Havisham whose destiny again chooses her to be a victim, but this time she becomes a victim to her own plan. Ironically, her recognition that Estella’s loveless nature would, eventually, crush not only Pip and Estella’s lovers but herself too, and that destroys her.

Ironically, Miss Havisham becomes fond of Pip while she has been enjoying seeing him sinking in a fruitless obsession for Estella. Therefore, she supports him with money for his apprenticeship as a child and afterwards; she agrees to help Herbert Pocket at Pip’s request. More ironically, she offers Pip help, though he refuses her offer. To the absurdity of life, Miss Havisham, in chapter 49, falls on her knees before Pip in a distress of regret, weeping and saying repeatedly “What have I done! What have I done!”; in this miserable situation, Pip sympathizes with her and offers her his

hand, yet she insists to stay on the floor and admits to him with sorrow that until she sees him confesses his love to Estella and begs her not to marry Drummle because the latter is not the suitable husband for her:

‘And until I saw in you a looking-glass that showed me what I once felt myself, I did not know what I had done. What have I done! What have I done!’ And so again, twenty, fifty times over, What had she done! ... ‘My Dear! Believe this: when she first came to me, I meant to save her from misery like my own. At first I meant no more.’ ... ‘But as she grew, and promised to be very beautiful, I gradually did worse, and with my praises, and with my jewels, and with my teachings, and with this figure of myself always before her a warning to back and point my lessons, I stole her heart away and put ice in its place.’ (Dickens 711; ch. 49)

These are a very heartbreaking words from Miss Havisham, a woman whom for so long seemed to be cold and emotionless. Hence, the divine justice, finally, put things in their right place and the boy whom Miss Havisham used to enjoy making him suffer for so long, now she kneels down to apologize and begs his forgiveness since she exploited him and made him a sort of relief to her misery with a broken self-pride.

Tragically, after Miss Havisham got Pip’s forgiveness, a great blaze of a fire accident consumes her almost, as a result, that accident causes her eventual tragic death. Thus, so long as fire has purified the room from spiders, beetles and rottenness as Pip says: “I dragged the great cloth from the table ... and with it dragged down the heap of rottenness in the midst, and all the ugly things that sheltered there”, it has purified Miss Havisham’s heart as well (Dickens 715-6; ch.49). However, her conscience burns her heart more than the fire does to her body and she has been

hallucinating at the night the accident happened and says: “What have I done! ... When she first came, I meant to save her from misery like mine ... Take the pencil and write under my name, ‘I forgive her!’” repeatedly and regularly (718; ch. 49). Besides, it has burnt with it Miss Havisham’s bridal dress as well as her miserable past and memories.

2. 3. 1.4. Abel Magwitch

He is the convict who, in the opening chapter, meets Pip in the churchyard and threatens him to bring him food and a file in order to feed himself and cut the iron shackle in his leg. Also, as Maynard mentions, the police exiles him to Australia after he was captured fighting with Compeyson, which happens after his brief separation with Pip on the marshes along the Thames (144). Further, Magwitch tells Pip in chapter 42 that he is an orphan who doesn’t know neither who are his true parents nor where he was born. In addition, he first becomes aware of himself in Essex stealing turnips in order to survive (613). Besides, when he grows up he meets Compeyson, who becomes the cause of making him enter the world of crime. Thus, he spends the rest of his life whether in or out the jail by turn.

Furthermore, he reappears in chapter 39 and turns to be Pip’s true patron. He comes back only to see Pip and be pleasant that he has made a gentleman, though he has risked being sentenced. He tells Pip that when People make fun of his low social and educational background he calms himself by saying: “If I ain’t a gentleman, nor yet ain’t got no learning, I’m the owner of such” (Dickens 572-3). Thus, the hope of making Pip a gentleman keeps him in high spirit and encourages him to work hard. Besides, as he tells Pip, he believes that it is a reward to him that he is making a gentleman in secret. Moreover, when Pip asks him in chapter 40 why he comes back

since it is very dangerous, he answers that he is not afraid of death since he is an old man now and had experienced different hard situations.

Besides, when Pip tells him to change his name to avoid being captured by the police he tells him of Provis, a name he used to be called with in New South Wales, the place where he made his large wealth. Also, for keeping him safe, Herbert advises Pip to take him out of England and that the best way to it is to buy a boat and sail along the Thames, but first Pip should be well trained to paddle. So, in chapter 41, they first move him to Clara's house, Herbert's sweetheart. In chapter 50, at Clara's house, Magwitch tells Herbert of his lost child, her mother and Compeyson. He says too that his daughter is around Pip's age and he reminds him of her. Thus, this fact explains why Magwitch is so tender with Pip and risks being sentenced only to see him, which looks as a compensation for him to his lost child. Consequently, when Herbert retells Pip of Magwitch's story and in addition to the information that Wimmick has said to Pip about Molly, the house keeper of Mr. Jaggers, Pip concludes that Magwitch's lost child is his sweetheart, Estella, yet he doesn't tell Magwitch of it at that time.

The time to escape comes and Magwitch dresses himself like a pilot in order to avoid any suspicion and ascend the boat with Pip, Herbert and Startop. Besides, since Pip's arms are burnt in the fire accident at the Satic House, Herbert and Startop have to row. Though, they have planned for everything, their plan to escape Magwitch fails and they are cut by the police, because Compeyson has been watching Magwitch for so long and has told the police. Furthermore, when the police have stopped them, Compeyson and Magwitch involve in a fight in water, which ends by the death of Compeyson drowned and Magwitch wounded aggressively. Accordingly, in chapter 56, Magwitch is sentenced, though he is very ill. Therefore, when he is dying Pip tells

him that he loves him so much and that his daughter is alive and he is in love with her, which gives him a sort of comfort before his death (821).

Magwitch is a strong and rough man, as Pip mentions in chapter 1, he turns him upside down to empty his pockets in order to find something to eat, which makes Pip see the church steeple “under [his] feet” (Dickens 5). In addition, Pip notes in chapter 40 that he has a hairless head that is tattooed with deep lines stretching down on his breast (Dickens 599). Thus, his look is really frightening. Yet, his appearance is very deceiving since it happens to be that he is a generous and a goodhearted man who sacrifices his life to make the people he loves happy. For example, he doesn't forget Pip's help at the churchyard and he works hard until he gains a large amount of money and sends it to Pip indirectly to make him a gentleman.

Also, he is a simple man and needs nothing only to see his son, Pip, as he often calls him “my boy” and really means it, a gentleman, rich and well educated. According to Moore: Magwitch doesn't think that he might harm Pip by giving him his “great expectations” (21). Furthermore, in chapter 39 he asks him to read to him all the books he read even those in foreign languages, though he doesn't understand them, he feels happy and proud as if he understands them. In addition, he seems to play the role of a good father and believes it, because he is pleasant seeing Pip progresses in life due to his support, which means that he has succeeded in doing his duty as a father.

Ironically, Magwitch's appearance and ignorance contribute to making him enter the jail. For instance, when Magwitch and Compeyson are tried, which happens before meeting Pip, Compeyson's lawyer notices that Magwitch has a fearful appearance and that he would never know how to defend himself since he is illiterate. In addition to his thieving past. Thus, the lawyer exploits this cunningly and says:

My lord and gentlemen, here you has afore you, side by side, two persons as your eyes can separate wide; one, the younger, well brought up, who will be spoke to as such; one, the elder, ill brought up, who will be spoke to as such; one, the younger, seldom if ever seen in these here transactions, and only suspected; t'other, the elder, always seen in 'em and always wi'his guilt brought home. Can you doubt, if there is but one in it, which is the one, and, if there is two in it, which is much the worst one? (622; ch. 42)

Accordingly, the lawyer succeeds in convincing the judge, and Magwitch is sentenced to fourteen years whereas Compeyson gets only seven, which makes Magwitch very angry and thinks of revenge.

Hence, Magwitch's life has been a tragic one since misery and violence accompany him from his childhood until his death. Magwitch is truly an honest man, because he is a victim of circumstances and he has no choice. He doesn't choose to be neither a thief nor a criminal; in addition to that, he is an ignorant man and has no one and nothing to support him to survive. Moreover, life in street is very harsh and of course it would lead to bad results. In the case of Magwitch, he has been exploited and deceived by Compeyson, as Magwitch tells Pip and Herbert in chapter 42: "All sorts of traps as Compeyson could set with his head, and keep his own legs out of and get the profits from and let another man in for, was Compeyson's business" (617).

However, the poor Magwitch has understood only lately that Compeyson has been cheating him as much as he used to do with other people and that is a consequence to his naivety. Besides, leading a life in prison or being threatened to enter it in any moment, could not be less than tragic since the individual's vital right of freedom is constantly menaced as he says to Pip in chapter 42: "I've been done everything to, pretty well - except hanged. I've been locked up, as much as a silver tea-kettle. I've

been carted here and carted there, and put out of this town and put out of that town, and stuck in the stocks, and whipped and worried and drove” (Dickens 613). Thus, he has suffered a lot and treated like an animal. Though he might be truly a criminal, because Dickens doesn't mention what he has done in order to be hanged, he has been spiritually dead living such a life.

2.3. 2. The Comic Characters

The sample of comic characters taken from the novel consists of major and minor characters. While the major characters are used to push the plot and theme forward, the minor characters are used mainly for the sake of amusement and they are not meant to be taken seriously.

2.3.2.1. Mr. Joe (Josef) Gargery

He is the husband of Pip's sister, Mrs. Gargery, and works as the blacksmith for the March Country in his forge, which is adhered to his house. Joe has a very strong body; however, he is a kind, generous, patient and honest person who never uses his strength to hurt people except when it is the only solution. According to Moore, “Joe is typically a gentle giant” whose moral repute is embodied in his huge body (20). For instance, in chapter 18, when Jaggers insists that he must take money as a compensation for losing Pip's service in the forge, he turns to be wild after refusing his offer many times since he thinks that his big loss is his friend Pip, not his service.

Furthermore, Joe's illiteracy is a source of fun and humour to the reader and, according to Moore, of mock to Mrs. Joe, the hypocrite Pumblechook and even Pip the child, though he is aware of his ability to face the hardships of life and live in peace. In addition, he sacrifices himself for the sake of the people he loves and cares about.

For instance, Joe's pride doesn't prevent him from helping Pip in his dilemma. Thus, once more he goes to London to pay Pip's debts and stands by him till he recovers; however, he informs Pip in chapter 27 that it is the last time he sees "him again out of his forge and his working-clothes" (20). Eventually, Joe, in chapters 58 and 59, is rewarded with a loving, young wife, Biddy, who teaches him how to write and read instead of his sour ex-wife, Mrs. Gargery, and a girl and a son called Pip for the sake of the elder.

He is a comic character since his naivety and behaviour brings laughter and amusement to the reader besides to the way he talks. In other words, the way he utters words. For instance, in chapter 13, Joe goes to the Satis House with Pip, and each time Miss Havisham asks him he answers her addressing Pip. For example, Miss Havisham asks Joe if he is the husband of Pip's sister where he replies: "Which I meantsay, Pip, as I hup and married your sister, and I were at the time what you might call (if you was anyways inclined) a single man". As another instance, Miss Havisham asks Joe whether he brought up Pip on purpose in order to make him his apprentice. He says:

You know, Pip, as you and me were ever friends, and it were looked for'ard to betwixt us, as being calc'lated to lead to larks. Not but what, Pip, if you had ever made objections to the business - such as its being open to black and sut, or such-like - not but what they would have been attended to, don't you see?

(Dickens 176-7)

The comic here lies in the way Joe answers Miss. Havisham since the oddity of the place and its people affects him and makes him feel uneasy to speak with Miss. Havisham, though he answers her very politely.

2.3.2.2. Mrs. Joe Gargery

She is Georgiana Pirip, the wife of Joe Gargery and Pip's elder and only living sister, who brought him "by hand". She is a cold, sour, and irritated woman who is in constant complaining of the fool Joe and Pip the burden. Also, she is very rough with them and humiliates and punishes them whenever she gets the chance to do so by whipping and reproaching. In addition, Mrs. Gargery often dresses herself with a coarse apron with a square bib fixed in front, full of pins and needles. She uses her apron as an effective arm to reproof Joe (12; ch. 1). In the end, Mrs. Gargery dies as a consequence of Orlick's attack on her, that made her incapable to move freely and often writes her needs on Pip's slate rather than utter them. Her sight and hearing also became weak and she would see things doubled. However, her illness softens her mood and makes her a patient person (216; ch. 15-6, 35).

Mrs. Joe Gargery is a very comic figure in the novel, in which the way she behaves and treats Joe and Pip brings laughter to the reader. For example, when Joe determines to give a half-holiday for everyone in the forge to avoid falling in troubles, Mrs. Gargery who has been spying on them, started to reproach Joe: 'Like you, you fool!, giving holidays to great idle hulkers like that. You are a rich man, upon my life, to waste wages in that way. I wish I was his master!' (201; ch. 15). Accordingly, Orlick gets his chance to call her 'a foul shrew, Mother Gargery,' and a good example of a harmful woman, which made her in a frenzy mood and started to shriek "What did you say? ... What did you say? What did that fellow Orlick say to me, Pip? What did he call me, with my husband standing by? O! O! O!, what was the name he gave me before the base man who swore to defend me? O! Hold me! O!". However, Joe only asks Orlick to "Let her alone, will you?," but Orlick mocks and teases her more: "Ah-h-h! ... I'd hold you, if you was my wife. I'd hold you under the pump, and choke it

out of you". Thus, Mrs. Gargery reaches the top of her agitation making gestures that denote her state, clapping her hands then hitting them upon her bosom and knees respectively and repeatedly, and in the same time shrieking: "Oh! To hear him!." Subsequently, she draws her hair down after throwing her scarf off screaming: "To hear the names he's giving me! That Orlick! In my own house! Me, a married woman! With my husband standing by! O! O!" (201-2; ch. 15). The comic here lies in the reaction of Mrs. Joe to Orlick's teasing and mocking since she thinks that she is a woman that may never be mocked or teased by anyone, especially at the presence of her men, the brother and strong husband when she used to reproach, mock and even assault Joe.

2.3.2.3. The Aged P

He is Wimmick's father and lives in the Castle with him, an old man who is almost deaf as Pip describes him: "clean, cheerful, comfortable, and well cared for, but intensely deaf" (Dickens 367; ch. 25). Though he is a minor character in the novel, he is a very comic figure since his strange habits and behaviour are very funny. For example, he enjoys so much to be nodded at as Wimmick tells Pip when the latter first visits Wimmick's Castle and meet the Aged. Besides, nodding might be the most appropriate way that people can communicate with him as he could not hear well.

Also, he is so delighted by Wimmick's gun-fire of every night at 9 o'clock as Pip tells the reader that he shouts with great joy, and says "He's fired! I heard him!," where Pip is obliged to nod at him till there is no need to (370; ch. 25). Thus, it is a delight that denotes his ability of hearing.

In addition, Pip shouts the name of Mr. Jaggers in order to be informed about Jaggers' secret:

He [the Aged] threw me [Pip] into the greatest confusion by laughing heartily and replying in a very sprightly manner, 'No, to be sure; you're right.' And to this hour I have not the faintest notion what he meant, or what joke he thought I had made. (Dickens 522; ch. 37)

Here, the comic lies in the misunderstanding that happens between Pip and the Aged, that is, Pip's misunderstanding to the Aged. Moreover, the aged is used to read the newspaper aloud, which makes him very content (529; ch. 37). Furthermore, often when Wimmick addresses the Aged, his answer is "All right, John, all right"; this answer is very funny in which that it gives the reader the impression that the Aged can hear Wimmick well and there is no need to shout, which raises effect comic.

The last appearance of the Aged in the novel is during the wedding day of Wimmick in chapter 55, when the Aged, accidentally, makes the clergyman feel offended. As he is in charge of giving Miss Skiffins to marry Wimmick, he remains unaware of the clergyman's question: "Who giveth this woman to be married to this man," whereas the latter repeats his question in a different tone: "WHO giveth this woman to be married to this man?" yet, the Aged does not answer him. Thus, Wimmick has to shout as usual: "Now Aged P. you know; who giveth?" where the old man quickly said before answering Wimmick, "All right, John, all right, my boy!" a reply that offered the clergyman a gloomy break (Dickens 810). The comic in this scene lies in the unconsciousness of the aged to the clergyman's question since he seems to be listening to the ten commandments recited by the clergyman carefully to the extent that he could he not hear the clergyman's question, though he already cannot hear well.

2. 4. The Style

The style is the manner that characterizes a piece of writing, which depends on the writer, the field of writing, the period, language and so on. Besides, *Great Expectations* is a novel written in two varieties of language; Standard as well as colloquial English. The first is used by Pip as a storyteller, while the second is used by all characters. Moreover, the colloquial language refers to everyday spoken language and it denotes the speakers' background and characteristics. In this research, the study of colloquial language aims to extract specifically comic and tragic modes that may be implied in the manner it is spoken and its connotations.

2.4.1. The Tragic in Colloquial Language

The tragic in colloquial language in *Great Expectations* is entailed in the characters' manner of speaking that indicates their background such as level of education and social class. Thus, a character can be humiliated, mocked and ashamed of, because his/her identity is revealed which would generate suffering and hurt his self-esteem feeling. For example, Pip is mocked at the Satis House because he calls "Knives" at cards game "Jacks"; therefore, he feels so ashamed of his low origin and his level of education, and then he tells Joe that he wishes he didn't teach him to call "Knives" "Jacks" and that his lying at Mrs. Joe and Mr. Pumblechook concerning what happens in the Satis House, is because he feels awfully miserable. Besides, he himself, just after he knows about his great expectation, asks Biddy to teach Joe since the latter "is rather backward in some things. For instance, Biddy, in his learning and his manners" (Dickens 263-4). Moreover, since Pip plans to remove Joe to a higher social class, he considers that if Joe's manner of speaking is not improved it would harm him, though it doesn't make any problem in the village. Accordingly, what Pip

has feared once, now happens, because when he is a gentleman, he becomes ashamed of Joe's way of speaking in London that really leads to Joe's disappointment and disgrace.

Furthermore, Magwitch has been exploited since he has got no learning and one of the reasons that he has been sentenced to fourteen years in jail is his lack of learning, which Compeyson's lawyer has noticed and used it against him. In addition, learning Standard English improves the colloquial speaking in the sense that it makes letters and words' pronunciation better. For instance, the way Bidly speaks is better and more understandable than Joe's though they belong to the same social class and this is a consequence to Bidly's learning Standard English.

2.4.2. The Comic in Colloquial Language

The comic in the colloquial language in *Great Expectations* is embodied in some characters' way of speaking. Though they speak the same language, their manner of speaking differs from one or set of characters to another. In general, the colloquial language used in the novel is characterized by the features below.

1. Mispronunciation:

Mispronunciation is embodied mostly in Magwitch and Joe's way of uttering words which is the same and it is very funny. They always pronounce the letter "v" as "w"; for example, "very" is pronounced as "wery", "vain" as "wain", "vittles" as "wittles", "village" as "willage", "vigour" as "wigour", "anvil" as "anwil" and "prevent" as "prewent".

Moreover, the letter "u" is pronounced as "o" such as, "unmerciful" and "uncommon", which are pronounced as follows: "onmerciful" and "oncommon". The

cause of mispronouncing the word “uncommon” is a result of Joe’s illiteracy and it is the same cause of all the aforementioned and mispronounced words. This could be detected in the quoted extract: “You are *oncommon* in some things. You’re *oncommon* small. Likewise you’re a *oncommon* scholar” (My emphasis, 123; ch. 9). Here, Joe insists to repeat the word “oncommon” to encourage Pip, who was so upset because Estella called him “common boy”. The repetition of the word “oncommon” gives a weight that it doesn’t deserve, because being “oncommon” small” is not a quality that a person or even a child, as in the case of Pip, should be proud of. In addition, being “*oncommon* scholar” as the case of Pip is not an encouragement but it has a negative connotation since Pip is “*oncommon* scholar”, because he barely can read fluently.

Furthermore, they do not pronounce some letters in some words which can be in the beginning, middle or at the end of the word. For instance; the words; “would”, “expecting”, “particular”, “point”, “almost”, “of”, “give” and “with” are pronounced as follows: ‘ud, ‘xcepting, partick’ler, pint, a’most, o’, giv’ and wi’. This could be noticed in the following quotation: “a round score *o*’ year ago, and a *’most* directly after I took up *wi*’ Compeyson” (My emphasis, 725; ch.50). The aforementioned extract is Herbert’s imitation of Magwitch’s mispronunciation of these words, which meant to make fun of Magwitch’s manner of speaking while answering Pip’s question about when Magwitch lost his child. Hence, Herbert’s imitation of Magwitch’s utterances brings a sense of humour to the reader; yet taking in to consideration the seriousness of Pip’s question generates a sense of bitter humour.

2. Breaking Grammatical Rules

It is very noticeable that the characters’ colloquial speech is characterized by breaking grammatical rules. For example, the letter “s” is added when verbs are

conjugated in present simple tense as a third person singular form, with the pronouns “I” and “you” especially with the verb to say. Also, the conjugation of verbs in third person singular form is used with plural pronouns and subject nouns whereas verbs’ plural form is used with third person singular pronouns as the following examples show:

- “*I says*, ‘I hope it may be so’” (616; ch. 42).
- “*you says* just now” (568; ch. 40).
- “*I drops* my knife many a time in that hut when I was a-eating my dinner or my supper” (750; ch. 52).
- “namely, that *lies is lies*” (123; ch. 9).
- “When *we was* put in the dock” (621; ch. 42).
- “*I were*” (390; ch. 27).

3. The Use of “ain’t”, “haint” and “warn’t” Abbreviated Negative Forms:

The words “ain’t”, “haint” and “warn’t” are informal abbreviated negative forms to the following words: is, are, am, have, has, was and were. For example, “If it *warn’t* for me you’d have been to the churchyard long ago” (my emphasis. Dickens 14; ch.1).

The following passage quoted from the novel offers a summary for breaking grammatical rules, pronunciation as well as comic effect which is the research’s aim when studying the colloquial language:

‘How do you spell, Joe?’ I asked him, with a modest patronage.

‘I don’t spell it at all,’ said Joe.

‘But supposing you did?’

‘It can’t be supposed,’ said Joe. ‘*Tho’* I’m *oncommon* fond of reading, too.’

‘Are you, Joe?’

‘*On-common*. Give me,’ said Joe, ‘a good book, or a good newspaper, and sit me down afore a good fire, and I ask no better. Lord!’ he continued, after rubbing his knees a little, ‘when you do come to a J and a O, and *says you*, ‘Here, at last, is a J-O, Joe,’ how interesting reading is! (My emphasis, Dickens 78-9; ch.7)

The comic in the above mentioned quote lies in Joe’s naïveté as well as the contradiction between his fondness of reading and what he actually is able to read and that if the conditions of having “a good book or a good newspaper” and sitting before “a good fire” too. Moreover, the humour raised here is what the difference would be made if these conditions were available or not since Joe can only read the letters J and O and then collect them to construct his name and be happy since he could do that.

Since there is no misunderstanding derived from the mispronunciation of characters’ words and that misunderstanding doesn’t generate laughter, even if there is, it is rare. Hence, these few cases could not be considered as a representative of the character’s comic speech. Besides, the humour derived from characters’ breaking grammatical rules is not strong. Accordingly, we conclude that the comic effect that results from the author’s use of colloquial language is not substantial, because the comic found in the novel is more due to the characters’ strange behaviour than their colloquial language.

2.5. Conclusion

We conclude that the tragic and comic modes in *Great Expectations* are very remarkable, yet the tragic mode seems to overshadow the comic one, whether in plot, characterization or style. According to our analysis of the plot, it seems that the tragic

is intensively implied in all the elements of the plot, especially in the climax, but it seems less used in the opening. On the contrary, the comic mode is very noticeable in the opening and seems to disappear in the climax. Concerning the tragic and comic modes in characterization, from the samples we analyzed, there seems to be a balance between tragic and comic characters whether major or minor. The tragic is embodied in unsettled situations that the characters found themselves involved in, in which they have no choice or take the worst one if there is any. For example, when first Estella becomes aware of situation, she finds herself raised as a cold and heartless girl devoted to seduce men and then break their hearts, and she has no right to object. Eventually, when she grows up, she marries a man who can't be seduced by her beauty, but he makes her life unbearable. The comic is embodied in the characters' strange behaviours such as The Aged strange habits. The tragic is implied in the revelation of the speaker/ character' background and the results it generates from that revelation. For example, when Joe goes to London to see Pip, the latter feels ashamed of Joe since his way of speaking is awkward and it neither suits him as a gentleman nor the harsh atmosphere of London. However, the comic in the colloquial language is embodied in the characters' pronunciation as well as breaking grammatical rules, yet it is very little. Thus, *Great Expectations* could be considered as a tragicomic novel since the elements of tragic and comic modes are presented extensively.

Chapter 3:

The Tragic and Comic Modes in *The Adventures of Huckleberry Finn*

3.1. Introduction

The novel *The Adventures of Huckleberry Finn* is considered to be Twain's masterpiece and it is a sequel to *Adventures of Tom Sawyer*. The novel's main theme is slavery system that has been a controversial issue during Post Civil-War America; however, its title does not give the reader an idea about such a serious topic especially if he has read *Adventures of Tom Sawyer*; besides to the ironic cautions by which Twain opened the novel confirms that. Thus, the only impression that the reader may bear in mind is that Huckleberry Finn has as much funny adventures as his friend Tom Sawyer and that is truly implied in the novel. Though it is a comic novel, it contains too some tragic situations in which the characters are involved as well as tragic implications to some southern American social values and institutions.

3.2. The Plot

The plot of *The Adventures of Huckleberry Finn* seems to celebrate the comic mode rather than the tragic since the novel is incomparably humorous. However, there are many situations that start as comic and end up as tragic and vice versa. Besides, though the tragic in the plot seems to be inconsiderable in comparison to the comic; it is very effective especially, because the writer deals with a very serious and controversial issue as slavery during Post-Civil War America.

3.2.1. The Tragic Mode

In this research, the analysis of the tragic mode in the plot of the novel requires dealing with all its elements to find out where the tragic is used, whether extensively or shortly. However, the reading of *The Adventures of Huckleberry Finn* from the beginning to the end gives the reader an impression that the tragic is mostly unclear since it is implied under the comic mode in itself.

3.2.1. 1. Introduction

Pap Finn, Huck's father, comes back to town after he has heard that Huck has got a large amount of money and he is getting better in his education. So, Pap meets Huck and threatens him to leave school or he will make him suffer since he should not be better than him, in addition to that, he orders him to give him money. Consequently, when Huck refuses to leave school only to tease Pap and the Widow Douglas threatens him in order to leave Huck alone, Pap kidnaps him and locks him up in a hut in the Jackson's Island.

When Huck becomes unable to bear Pap's cruelty, he fakes his death and hides somewhere in the island. After some time he meets Jim, who has already run off from Miss Watson since the latter wants to sell him.

3.2.1. 2. The Rising Action

When Huck knows that Jim is chased by men from St. Petersburg, he and Jim take a raft and run away down the river meaning to go to the southern states where Jim will be free. However, the coming of the duke and the king changes their plan and they become under the mercy of those two frauds. The latter conduct a series of swindles in many villages by the river along with Huck, which he enjoys. However, the last

swindle he carries out with the two frauds makes him in continual anxiety and confused about what to do.

3.2.1. 3. The Climax

After the duke and the king become penniless they sell Jim to Silas Phelps. Consequently, when Huck finds out where Jim is, he becomes so anxious of what to do. After a long struggle with his conscience, he writes a letter to Miss Watson, to tell her where Jim is to get him back. However, Huck tears it apart and decides to free Jim even if he “will go to hell”.

After Tom writes threatening letters to the Phelps that tell of a gang who is going to free Jim, a set of farmers provided with guns ready to catch the gang and Tom is shot.

3.2.1. 4. Denouement

The plan of freeing Jim succeeds, but he is recaptured again since he does not want to leave Tom Sawyer alone with a bullet in the calf of his leg. Eventually, Tom Sawyer reveals the truth that Miss Watson has freed Jim before she dies, but he has not said it before just because he wants only the adventure.

Conclusion

The tragic in the introductory chapters lies in the aim behind Pap’s coming back to town. Sorrowfully, Pap has not comeback for the sake of looking after Huck, but he comes back to get the money that Huck has found and spend it on alcohol. Besides, he is upset and feels jealous that Huck knows how to write and read whereas he does not and threatens him that if he does not leave school, he is going to lie in wait

for him and beat him whenever he gets the chance. It is a pity that Pap feels jealous of his only child, because he is better than him and thinks that it is a shame for a father to let his son be better than him. Whereas, he should be proud of him since people will bless the parent who has raised a respectful and civilized child. Also it is tragic that Huck keeps on going to school just to tease his father rather than being convinced that it is better for him to be a well educated boy to honour his father.

Unfortunately, Pap kidnaps Huck just to force the law to get Huck's money and to show the Widow Douglas that he is the only boss of his son instead of giving him the fatherhood care and love. Thus, Pap considers Huck to be his renter not his son.

Tragically, when Pap's cruelty to Huck reaches its top, the latter runs off from the hut in the Jackson's Island and fakes his own murder to be completely free from his father as well as civilization. It is a pity that Huck chooses to run off all the difficulties that limit, as he thinks, his freedom rather than face them, and thinks too that life without a father is far better than a life with a drunken, selfish and cruel one.

Similarly, when Jim hears that Miss Watson is going to sell him to New Orleans, he runs away. Accordingly, the reason behind Jim's escaping implies the tragic, because he has not run away after he realizes that slavery is an unreasonable social system and he has the right to live freely as much as a white person. However, he has run away just because he does not want to be separated from his family. Hence, Jim is satisfied with his position as a slave, because it is his fate to be a slave since, as he thinks, he is inferior to whites.

Unfortunately, when Huck and Jim think that they are, eventually, safe and free on the raft, the duke and the king's series of cons in many towns by the river, threaten their freedom as well as morals since after Huck has been involved in many scams, he becomes addicted to lying even if he tries not to lie. Accordingly, he finds

himself in a series of undecidable situations, whether to tell the truth or keeping on lying, in the last scam he carries out with the two swindlers.

Sorrowfully, the duke and the king's cons include even Huck and Jim since they sell the latter for forty dollars, because they have lost everything in the last scam. Accordingly, Huck feels so sorrow for Jim since he has been for so long struggling for his freedom, he becomes a slave again. Tragically, when he finds out where Jim is, he becomes so confused of what to do. Firstly, he cannot free Jim alone since he is only a child. Secondly, if Jim is fated to be a slave as long as he lives, it is better for him to be a slave among his family rather than a slave among strangers. Thirdly, when thinks of himself that he has been so wicked to help freeing a slave, he becomes so ashamed of himself. So, in order to be a better person respected by all his townspeople, he decides to write a letter to Miss Watson, to tell her where Jim is in order to get him back since. However, Huck tears it apart and decides to free Jim even if he "will go to hell" challenging all the moral values and religious teachings he has been taught in the Sunday- school since he believes that Jim deserves freedom.

Unfortunately, Tom's exaggeration of style to free Jim, reaches its top with the threatening letters he sends to the Phelps. Consequently, a set of exited farmers provided with guns chase, hysterically, the fake gang and Tom is shot.

Sorrowfully, Jim is recaptured again and shackled like an animal, though he has risked his freedom to take care of Tom, whereas the latter has been enjoying himself with an adventure on Jim's account since he knew that Miss Watson has freed Jim before she dies, but he kept silent. Hence, the tragic in this situation lies in Tom's underestimating to human being's life for the sake of being entertained.

3.2.2. The Comic Mode

In this research, the investigation of the comic mode in the plot of the novel presupposes dealing with all its elements to find out where does the comic is used, whether extensively or shortly. However, the reading of *The Adventures of Huckleberry Finn* from the beginning to the end gives the reader an impression of the comic weight in the novel.

3.2.2. 1. The Introduction

Huck leaves the unbearable strict manners of sivilization favoring wilderness. Absurdly, Tom Sawyer tells him that he will form a band of robbers and Huck has to go back to the Widow and be sivilized if he wants to join it and he accepts.

Consequently, Huck creeps from the window at night and joins the gang of robbers. Ironically, after a month he resigns with other members since they robbed nothing, but were just pretending.

In chapter 5, Huck dresses himself like a girl and goes to St. Petersburg in order to know what is going on in the village. Though he has trained himself well to be a girl, the old lady discovers that he is a boy after she has tested him many times.

3.2.2. 2. Raising Action

In chapter 19, Huck and Jim save the duck and the king from being chased. The duke introduces himself to be the duke of Bridgewater and he asks whereas the king claims that he is the disappeared Dauphin of France, Louis XVII. Ironically, they tell Huck and Jim that they are so miserable for being underestimated by the cold world and they will feel better if they are treated as their standing deserves. Absurdly, Huck and Jim believe them and accept to reverend them.

The duke and the king perform in one exclusive show: The Balcony Scene in Romeo and Juliet, The thrilling, masterly, and blood-curdling Broad-sword conflict in Richard III, and (by special request) Hamlet's Immortal Soliloquy. Unfortunately, the show fails, but the duke and the king are still confident of their talents. Consequently, they advertise their original show "The Royal Nonesuch" and perform it for three nights. Ironically, the show succeeds incomparably. Hence, the duke and the king become more confident of themselves and re-perform the show in various river towns.

3.2.2. 3. The Climax

When Huck goes to the Phelps' farm to help escaping Jim, the family thinks of him to be Tom Sawyer, and he confirms that. Consequently, When Tom arrives; he pretends to be Sid Sawyer, his brother, after Huck clarifies that Jim is enslaved again and he wants to free him.

Humorously, after Huck tells Tom about his plan of freeing Jim, Tom does not like it and suggests another one that contains style and brings them glory. However, things become complicated because of Tom's exaggeration of throwing style and they lose control.

3.2.2. 4. Denouement

Absurdly, they succeed in freeing Jim and Tom is so happy since he has got the glory he dreamed of by having a bullet in his leg.

The Phelps family wants to adopt Huck, but he refuses since he is fed up of civilization and decides to go west and live freely.

Conclusion

The comic in the introductory chapters lies in Toms' absurd notion to civilization; because he tells Huck that he can join his gang of robbers only if he goes

back to the Widow and be civilized. So, how Huck is going to be respected and civilized if he became a robber. Ironically, Tom has constructed a gang of robbers in order to rob people and kill them if necessarily, though a month has passed since it was constructed and they have robbed nothing as if there were no people to be robbed. Consequently, all the members of the gang have resigned when they realized that they have been just pretending to be robbers and that does not suit them, because they want to be real robbers not fake ones.

Though Huck has been very sure that the old lady will not discover that he is a boy since he is well dressed like a girl, his memory betrays him, because he forgets that he has mentioned his name to be Sarah Williams, but when the lady asks him again he says that is Marry Williams. Consequently, the lady thinks to test him in order to be sure. For example, she gives him a needle and a thread and asked him to make the thread in the needle. Humorously, Huck is just a boy and does not care about the manner, as the result he holds the thread in one hand and brings to it the needle instead of holding the needle and bring the thread to it. Accordingly, the old lady gives him advice about how women carry out their works, because women and men manners of doing things are different. Hence, the comic in this scene lies in Huck's unconsciousness of women's attention to details. Besides, if he tries to cheat a man that he is a girl he may succeed, but to try it with a woman is really uneasy task.

Huck and Jim's naïve reaction to the duke and the king's pretending implies the comic, because they have not realized that the duke and the king are just frauds. In addition to that it is unreasonable that there might be such a coincidence in which a duke and a king meet and say that they are descents of royal blood.

Ironically, the success of the duke and the king's pretending over Huck and Jim, that they are descents of royal blood gives them confidence in their theatrical

talents and encourage them to carry out serious theatrical plays. So, they advertise that they are going to perform exclusively, three of the best Shakespearian plays. More absurdly, they make of the three plays one play and call it Shakespearean Revival. Hence, the comic is implied in the unlimited confidence of the duke and the king in their theatrical talent, if not the deceiving one, to the degree that they try to perform three plays of the best plays in the world of theater.

Absurdly, the failure of the show does not shake the duke and the king's confidence, but on the contrary it inspires them to innovate one by themselves. Ironically, the success of their original show "The Royal Nonesuch" confirms their talent and proves that they do not need to perform others' plays when they can create impressive ones.

Ironically, Huck's pretending to be Tom Sawyer does not make him imaginative and adventurous as Tom, because whenever he suggest a plan to save Jim, Tom rejects it and apply his own plan since the latter is characterized by style and follows the regulations of adventure books. Absurdly, Jim becomes accompanied with spiders, snakes and rats in order to make his mark in the world of captivity through his way to freedom.

Absurdly, Tom gets the real adventure and the glory that he has longed for since his plan to free Jim succeeds and he gets a bullet in his calf. Hence, he becomes a hero, in the full sense of the word, like the heroes he has read about.

3.3. Characterization

Characters in *The Adventures of Huckleberry Finn* might be classified as comic characters rather than tragic ones since the comic mode seems to overpass completely the tragic one in the novel; however, regarding the novel's stream of events and its

characters' background there might be also tragic characters who are simultaneously comic. In this research, the characterization will be based on the mode the characters are inclined more to be, i.e. whether tragic or comic, no matter with major or minor characters.

3.3.1. The Tragic Characters

The sample of tragic characters taken from the novel consists only of the major characters, though the novel is a comic one. Besides, taking into consideration the heavy weight of the novel's main theme and its seriousness as well as those characters background and what do they symbolize, their classification as tragic characters is an expected consequence.

3.3.2. 1. Huck

He is the protagonist of the novel whom during his way to freedom along with Jim, he goes through many experiences that change some of his beliefs, though he is only a boy about thirteen years old. Huck is a tragic character, because he finds himself involved in irreconcilable situations in which he becomes so confused about what to do.

Unfortunately, he has never lived amidst an affectionate familial atmosphere, because his mother has been dead for so long and his father, Pap, is so harsh with him and always mistreats him. Pap is a drunken, selfish and irresponsible father who is in constant disappearance, which makes Huck leads a life of street where he finds himself more comfortable and free from Pap. Tragically, he feels better when his father is not in town since the latter makes his life like hell with his continuous beating and abusing.

After the Widow Douglas adopts him in order to civilize him, he continually creeps to sleep in the wilderness rather than at home since he refuses the restrictive manners of the civilized society. Sorrowfully, when Huck starts to get better amidst the world of civilization, his father returns and threatens him to leave school since Huck “can read and write. You think you’re better’n your father, now, don’t you, because he can’t? I’LL take it out of you” (Twain 34; ch. 5). The abovementioned quote expresses the tragic in Huck’s Life, in which Pap feels jealous of him rather than proud and happy. In addition, any parent’s wish in life is to see his son becoming a better person than he is and be happy with the happiness of his son. Unfortunately, Pap’s fatherhood contradicts this natural rule and he prefers to see Huck an awkward person rather than be better than him as if it hurts his notion of manhood. Besides, even his coming back to town is not because he misses Huck and cares about him, but he cares more about Huck’s money.

After Pap kidnaps Huck and locks him up in a hut in the Jackson’s Island, in chapter 7, he fakes his death and hides himself in the Jackson’s Island to be free from his father completely. The tragic is also embodied in Huck’s fake death, because he thinks that life without a father is better than a life with an abusive and a cruel one when he should stick to him whatever he does, because Pap is his only alive relative and especially because he has never felt the tenderness of his mother. Unfortunately, Huck has not tried to be patient and improve his relationship with his father, but he prefers to flee believing that escaping is his only solution and that the existence of his father threatens and limits his freedom as much as social manners.

During his hiding in the Jackson’s Island he meets Jim, who has run off from his possessor, and they live comfortably for some time, but when he knows that Jim is chased by townsmen from St. Petersburg, which means that his fake death will be

discovered, he flees with Jim on a raft. Through his way to freedom on a raft along with Jim, Huck finds himself involved in irreconcilable as well as undecidable situations. For example, he discovers early that the duke and the king are just frauds, but he finds himself helpless since he is only a boy; in addition, if he tells about them, he may put Jim in danger. Unfortunately, he enjoys participating in the series of swindles of the duke and the king. However, the last swindle he participates in, he finds himself involved in tragic situations and feels ashamed about what he has done.

In chapter 25, the duke and the king pretend to be the brothers of a rich and dead man, called Peter Wilks, in order to steal his money, Huck does not care about that at first, but when he notices that the three daughters of the dead man are very kind and gentle with him, he feels ashamed of himself and decides to help them; nevertheless, he is so afraid of the two frauds. Fortunately, in chapter 27, he succeeds in stealing the money from the frauds and hides it in the coffin of the dead man. However, he becomes restless and afraid that the frauds will get back the money when they twist the coffin. Besides, if he tries to take it out from the coffin he might be captured with the money and of course no one would believe that he does not mean to steal it, but to hide it. Moreover, if he confesses he will be too captured since he is a partner to the frauds. Accordingly, this undecidable situation in which Huck is involved denotes the tragic, because he becomes so confused of which choice he would take.

Eventually, he decides not to venture and wait to see what would happen next; however, when he sees the undertaker tightening and fastening the coffin on the body, he does not notice any obtrusive shape on the coffin, which makes him suffers more, because the money might not be in the coffin. Thus, he becomes so confused whether to write to Marry Jane to tell her about the money in order to take it out later on from

the tombstone as he already planned, or not. Since if he writes to Mary Jane and she does not find the money, he might be jailed and if he does not write to her, he might not know if the money is in the coffin or not. So, he would suffer too, especially if the money is in the coffin, i. e. the girls will lose their money. Hence, the tragic here lies in the very undecidable situation in which Huck is involved.

Again, Huck chooses to wait and do not write to Mary Jane, but when he see how sad the girls are, because the king and the duke have sold the niggers' family separately, he feels guilty and becomes more restless and confused whether to tell the truth or keep silent. Since if he says the truth, he is afraid to be jailed and if he keeps silent, he cannot bear to see the girls cheated and so sad where he is able to help them by revealing the truth. Eventually, he decides to tell the truth to Marry Jane since it "is better and actuly SAFER than a lie" (Twain 315; ch. 28). Accordingly, the truth is the only solution for Huck's dilemma, because at least he will be at ease and free from everything that can threatens his mind's rest.

However, the discovering of the duke and the king's trick makes Huck's suffering lasts longer. When the true brothers of Peter Wilks appear, the townsmen become puzzled of which ones are the true brothers of Peter Wilks. So, Harvey, the true elder brother, asks the king what is tattooed on his brother's breast, the latter says that is "a small, thin, blue arrow" whereas Harvey denies that and says it is the initial letters of their names which are: "P — B — W". However, the men who washed the body say that they have seen nothing tattooed on Peter Wilks' body (Twain 340; ch. 29). Thus, the presence become more puzzled and Peter Wilks' doctor and lawyer order the people to catch all the four men with Huck and take them to the graveyard and that if they did not find the one of the tattoos they will hang all of them.

Accordingly, Huck finds himself in unfixed situation and becomes so afraid of being hanged. Besides, after he has been in self- struggle to say the truth, now he is going to be hanged after he says it. Moreover, Mary Jane is not in the town to help him and if he tells them about the duke and the king, even if they believed him it is too late. Furthermore, he cannot run away, because the man who holds him is very strong and he tightens his fist strongly. Fortunately, when the crowd becomes astonished by the finding of the money in the tombstone, Huck finds his chance to escape.

Moreover, in chapter 31, when Huck finds out that Jim is gone he decides to write a letter to Miss Watson and tell her about the place of Jim in order to get him back, because he pities Jim and thinks that its better for him to be a slave among his people rather than among strangers. However, he gives up when he thinks that Jim would suffer too if he goes back to St. Petersburg in which Miss Watson would sell him since he has been ungrateful nigger, and if she keeps him, townspeople will despise him. Besides, Huck feels ashamed of himself from his townspeople; because he “helped a nigger to get his freedom” and so tortured since he “was stealing a poor old woman’s nigger that hadn’t ever done [him] no harm” (Twain 358-9; ch. 31). Accordingly, the tragic lies in Huck’s unfixed situation. On one hand, he pities Jim and wants to help him. On the other hand, he feels guilty because he helps Jim.

At the end, Huck decides to write a letter to Miss Watson in order to get the Providence’s forgiveness for his wickedness, though in his inner he still wants Jim to be totally free. Consequently, Huck writes the letter, but then he tears it apart, because he prefers to “GO to hell” rather than let Jim be a slave again (Twain 359-60-1; ch. 31). Besides, he loves Jim so much since the latter has been his companion for so long. Accordingly, this companionship makes Huck see Jim as a normal and a complete human being as much as a white man can be. Hence, the tragic here is embodied in

Huck's idea that he is challenging the Providence by helping Jim since it is a sin to help freeing a nigger who is fated to be a slave and doing so makes Huck a wicked person in the eyes of society and Providence as well.

At the end of the novel, Jim tells Huck that his father is dead. However, Twain does not show Huck's reaction to this bad news as if Huck does not care at all about his father. Accordingly, the unknown reaction of Huck denotes the tragic, because being happy or at least indifferent about his father's death indicates how much Huck's life has been miserable besides his father.

3.3.1. 2. Jim

He is the slave of Miss Watson, in the novel Jim symbolizes the enslaved black people in the American south before the Civil War. Jim is married and has children. He is an honest servant, yet he escapes from Miss Watson to the Jackson's Island, because he has heard that she is going to sell him to New Orleans. Consequently he thinks that when she sells him, he will be separated from his dear family. Accordingly, he plans to run away to the northern states, where black people are free human beings, and work hard to gather enough money in order to buy his wife and children.

Jim is a tragic character not only because he is enslaved, but also because he is satisfied with his position as a slave and lets other people control and direct his life freely since he lives with his family. Unfortunately, the reason beyond his escaping denotes that, because his escaping has not been as consequence to his recognition that he is already a free human being and has the same rights as well as duties as much as white people. Accordingly, there is no difference between them because of race or other distincts since they have the same mental and physical abilities. On the contrary, he has never come to that recognition.

Tragically, Jim is also captivated to his superstition and does not stick to reason at all and unfortunately, the course of events supports that until the end, because whenever something happens and he predicts that it will surely bring bad luck or good luck, which is rarely, it comes true. For example, he tells Huck at the Jackson's Island that he is going to be rich one day since he has a hairy chest. Eventually, he becomes rich when Tom gives him forty dollars, ridiculously, as a compensation to him "for being prisoner for [Huck and Tom] so patient, and doing it up so good" that makes him very happy and reminds Huck about what he has told him at the Jackson's Island (Twain 494-5; ch. XLIII). Sorrowfully, that compensation denotes his imprisonment to his superstitious low background as well as whites' underestimation to the black people, because that money should be at least as an apologizing from them to him since they have put his life in a threat.

Unconsciously, Jim has been a toy-like between the hands of Huck and Tom Sawyer, because his naïveté, self-underestimate, and the irreconcilable situation in which he has been involved prevent him from noticing that he is an adult man who is responsible as well as capable of changing his fate and free himself rather than let his freedom destined by two adventurous adolescents. Hence, his unconsciousness of his abilities denotes the tragic.

Paradoxically, Jim does not like adventure since it is full of danger; though he becomes feverishly pleased to Tom's plan of helping him to escape ignoring the horrible danger and crazy "regulations" that Tom, ridiculously, made him pass through to make him have a name as all prisoners do (Twain 406; ch. 35, 446; ch. 38). It is really disgraceful to put someone's life in risk and claim that it is for the sake of making him have a name to the degree of thinking to cut off his leg and putting

dangerous animals as well as poisonous insects as good company whereas it is for the purpose of having an adventure.

Moreover, the insects as well as the animals that are put in Jim's cabin symbolize Jim's degradation and classification by the white man as disdainful and harmful animal or insect. Sorrowfully, Jim is also unaware of being degraded and a sort of fun to adolescents by putting his dear life in risk. Besides, when he is brought back to the Phelps, in chapter XLII, the men who caught him treated him roughly. They shackled his hands and his legs like an animal and cursed him and wanted to hang him to be an example for all other niggers to do not try to run away any more. Furthermore, the whites call the black person as "nigger" which is a sign of their racism and humiliation to the blacks.

Unfortunately, Jim cannot enjoy his freedom far from his dear family, because he cannot ignore thinking of them. Besides, as he tells Huck in chapter 23, he suffers a lot from being the cause of making his daughter completely deaf and dumb and he cannot forgive himself. Thus, Jim's conscience prevent him from stopping blaming himself, though it was an accident that made her deaf and dumb.

In short, there are many tragic elements that denote the tragic in Jim's character. Moreover, being a slave is in itself an enough reason for making somebody's life tragic, i. e. no matter what comforts and good treatment he enjoys since he misses his dearest right, that is freedom .

3.3.2 The Comic Characters

The sample of the comic characters taken from the novel consists of major and minor characters since the comic mode seems to overshadow the tragic one even with characters. Besides, those characters are used for both amusement and criticizing the Southern American mentalities and thoughts.

3.3.2.1. Tom Sawyer

He is Huck's dear friend and about his age, yet their characters are completely different, because though Tom has a dominating character and has many things Huck does not have, he envies Huck about his way of life since the latter is almost completely free and there is nothing can control him such as social restricts and familial reputation, but only and rarely his father. Tom is the central character of *The Adventures of Tom Sawyer*, a novel in which the reader has first acquainted with the characters of Huckleberry Finn, Jim and many others. Tom is an orphan boy, but he enjoys a familial atmosphere offered by his generous Aunt Polly who looks after him. Besides, Tom is an educated boy and has been taught the norms of civilization, yet his wild and irresponsible acts reflect the contrary since his dominant character does not suit the manners of civilization, and that is very noticeable in his plan of freeing Jim.

The comic in Tom's character is generated definitely from his spirit of adventure and his fertile imagination. He is so affected by the adventure books he reads in which he never misses an opportunity to apply what is written in them in reality since it is "regulations" and he should never deviate from them. Besides, he likes to give everything style, that is derived from the application of "regulations", no matter what it costs, i. e. for the sake of amusing himself he can put a human being's life in a threat as he does with Jim when the latter has been locked by the Phelps family.

For example, when Huck tells Tom about his plan of freeing Jim and that it would succeed, the latter did not like it though he admits that:

cert'nly it would work, like rats afigting. But it's too blame' simple; there ain't nothing TO it. What's the good of a plan that ain't no more trouble than

that? It's as mild as goose-milk. Why, Huck, it wouldn't make no more talk than breaking into a soap factory. (Twain 394; ch. 34)

Thus, a plan that does not contain risk, adventure and does not bring fame, it does not suit Tom even if it would certainly succeed, because it misses "style" and "style" is the most important touch in any plan since it gives it peculiarity.

Furthermore, whenever Huck tells Tom about his plans to save Jim, Tom would refuse it even if it is good and would think of another one that is complicated as he once tells Huck: "That's more LIKE,' ... 'It's real mysterious, and troublesome, and good,' ... 'but I bet we can find a way that's twice as long. There ain't no hurry; le's keep on looking around'" (Twain 396; ch. 34). Hence, the time that a plan would take is very significant to Tom as much as the size of the difficulties it contains and the manner of carrying out a plan is too important as much as the result. Besides, the aforementioned quote denotes Tom's dominating character since he always asks Huck to invent a plan and when Huck does so, Tom ignores it, though he praises it and would carry out always his own plan that he thinks it contains style.

Tom is very intelligent boy, because he can quickly find out a solution to any unexpected problem that may face him. For instance, Tom knew that the nigger who is responsible for feeding Jim at the Phelps thinks himself bewitched. So, when Jim first sees Tom and Huck in the hut Jim starts to shout their names happily, which makes the nigger wonders about that, but Tom denies that he has heard anything and he asks Huck and Jim if they have heard anything and they too deny that, because they realized that he knows something about that nigger, then Tom asks him: "What do you reckon's the matter with you, any- way? What made you think somebody sung out?" Consequently, the nigger becomes perplexed and says:

Oh, it's de dad-blame' witches, sah, en I wisht I was dead, I do. Dey's awluz at it, sah, en dey do mos' kill me, dey sk'yers me so. Please to don't tell nobody 'bout it sah, er ole Mars Silas he'll scole me; 'kase he say dey AIN'T no witches. (Twain 400; ch. 19)

Hence, Tom's cleverness and his good acting helps him to deceive the nigger easily, because he knows very well that blacks are very superstitious and submissive, so he exploited that professionally. The comic in this scene lies in Tom's way of pretending that he has not heard anything and his looks at Jim as if he has never seen him, in addition to Huck and Jim's similar and supporting reaction.

In chapter 35, Tom feels disappointed and complains that there is nothing difficult and risky about Jim's surroundings, as he says:

There ain't no watch-man to be drugged ... There ain't even a dog to give a sleeping-mixture to. And there's Jim chained by one leg, with a ten-foot chain, to the leg of his bed ... And Uncle Silas he trusts, everybody; sends the key to the punkin-headed nigger, and don't send nobody to watch the nigger. Jim could a got out of that window-hole before this ... Now look at just that one thing of the lantern. When you come down to the cold facts, we simply got to LET ON that a lantern's resky. Why, we could work with a torchlight procession if we wanted to, I believe. (Twain 402-3)

The comic in this scene lies in the contradictory situation in which Tom complains that there is no difficulties or threat to free Jim rather than be happy, or he would complain when there is a lot of difficulties that makes it hard for them to free Jim, but according to Tom: "there's more honor in getting him out through a lot of difficulties and dangers". So Tom is right in his complaining. Ironically, Tom thinks

that he is obliged to invent all the difficulties for the sake of throwing style on the plan.

Accordingly, his exaggeration of giving style even if that style would bring tragic outcomes denotes his selfishness, brutality and his underestimating of others' lives as well as moral values, especially because he knew that Miss Watson has freed Jim, but he does not reveal that for the sake of having an "adventure". However, Tom's irrational, and cruel behaviour generates a powerful humour in the novel that cannot be denied.

3.3.2.2. The Duke and the King

They are a couple of swindlers who are saved by Huck and Jim from being chased by people from a river town. They are treated as one character since they share mostly the same characteristics and they are always involved in the same situations. Though at first they feel jealous from each other, later on they decide to form one team since they realize that they are both tricksters and they seem to complete each other, so it is better for them to be united.

They are very humorous minor characters, and much of humour is generated from the tricks they do to all of people surrounding them even to each other. The duke is a man about thirty, and he claims that he is the Duke of Bridgewater. Besides, he tells Huck, Jim and the king that he is very miserable –while wiping his eye's corner that has shed no tears– because he leads such a life that is very much less than he deserves, yet he can be content if they would bend over him when they speak to him and address him as "Your Grace", "My Lord", "Your Lordship" or even "Bridgewater" since the latter is a title, not a name, in addition to that, "one of [them] ought to wait on him at dinner, and do any little thing for him he wanted done" (Twain

208; ch. 29). The comic in this scene is embodied in Huck and Jim's reaction as well as the king's to his pretending. Huck and Jim believe and pity him and agree to do what does he says since it is "easy" as Huck remarks (Twain 208; ch. 29). Ironically, the king, who is about seventy, feels jealous of him and he too pretends that he is the disappeared Dauphin, Louis the Seventeen, son of Louis the Sixteen and Marry Antoinette which means that he is the king of France.

Moreover, the king also repeats the same scenario of the duke by which Huck and Jim feels so happy that they have at once a duke and a king in their modest raft. So, they also start to revere him and kneel as if he is a king in order to comfort him. Ironically, the duke also feels jealous of him, though he is sure that the king is lying too. The comic here lies in Huck and Jim's naïveté and ignorance since they do not realize that there is no such a country like a Bridgewater from which a duke would descend. Besides, the French people had led a revolution against the monarch system in France since a long time and they do not acknowledge any descent of the royal family to be a king or treat him in special way. So, how this man could acknowledge himself as king of France and asks to be treated in special way in another country. Furthermore, they do not realize that it is ridiculous that there is no such a coincidence, in which there are two noble descents in their raft and that both of them are ignored by the cold world since no one knows about them.

Ironically, both of the duke and the king feel jealous from each other as if the old man is really crowned as king and the other becomes a true duke. Moreover, those two frauds lie to people and cheat them, but they are the first victims of their tricks and lies since they believe what they pretend to be and what they say.

Their success in cheating Huck and Jim makes them believe that they are really good performers. So, they think to perform "The Balcony Scene in Romeo and Juliet

... The thrilling, masterly, and blood-curdling Broad-sword conflict in Richard III ... (by special request) Hamlet's Immortal Soliloquy", which are the three Shakespearean tragedies, in addition to that they call of themselves as "The world renowned tragedians, David Garrick the Younger ... and Edmund Kean the elder" and warn the audience that the show is "For One Night Only!" (Twain 233; ch. 21). Unfortunately, their show fails completely before it finishes and becomes ridiculous. Accordingly, this absurd show denotes how much they are silly pair of swindlers and reveals that they much smaller than the roles they try to perform.

Absurdly, those two frauds do not lose hope and try again, in chapter 23, to perform another show that is entitled as "The Royal Nonesuch" that is performed throughout three nights only, yet it is exclusive for men since the king appears naked (Twain 253; ch. 22). Ironically, the show succeeds incomparably and all men speak about it and tell other men to come the next two nights. The comic in this scene is embodied in the show's content since it reveals the silliness and foolishness of the two swindlers as well as the audience and that the show is nonsense.

Paradoxically, the duke and the king's continual success of their serial tricks prove that people are very naïve to be easily cheated. Besides, it makes them very confident of themselves to the degree they pretend to be the unknown uncles of three girls who their father has already died, so they take advantage of their miserable situation in order to get money. Unfortunately, their trap fails this time because of wise men, but hopefully they succeed to flee. However, in chapter 33, they are captured by the men of the Phelps' town, because Jim tells Mr. Silas Phelps, the man who buys Jim from the duke, about them. Besides, Huck recognizes early that the duke and the king are only swindlers and participates in their traps, but he could not do anything to stop them, because he is only a boy and Jim is a runaway slave. Furthermore, though

they do everything together, they think to cheat each other because of the money they have got from their traps. Ironically, they lose everything.

3.4. The Style

The colloquial language of *The Adventures of Huckleberry Finn* is very rich and varied. It consists of the American Southern dialect as well as Black English. This variety of colloquial language spoken by the characters in the novel denotes their real identity.

3. 4. 1. The Tragic in the Colloquial Language

The tragic in the colloquial language in *The Adventures of Huckleberry Finn* seems to be absent, because though the character's speech reveals his/her true identity and background, which can be low and that may make the character humiliated by other one of high descent, but such tragic results are not found and if there is, it is rare and could not be considered as a representative of the tragic in the colloquial language. Accordingly, we conclude that the tragic effect that results from the author's use of colloquial language is not substantial, because the tragic found in the novel is more due to the characters' bitter situations than their colloquial language.

3.4. 2. The Comic in the Colloquial Language

The colloquial language used in *The Adventures of Huckleberry Finn* is incomparably comic and it is to types, which are American Southern dialect and Black English since they deviate from the standard rules.

A. American Southern dialect

It is the language spoken by white American people who live in the south and it is characterized by the following:

A. 1- Breaking Grammatical Rules:

Actually, there are many cases of broken grammatical rules in the novel, and we have taken just some cases as a clarification since neither time nor space is available to extract all the cases. For example, the letter “s” is added when verbs are conjugated in present simple tense as a third person singular form, with the pronoun “I” and all the plural pronouns. Also, the conjugation of verbs in third person singular form is used with plural pronouns and noun subjects as the following examples show:

4. “‘No,’ *I says, ‘it don’t.’*” (My emphasis. Twain 258; ch.23).
5. “So we stayed where *we was*” (My emphasis. Twain 355; ch.23).
6. “Well, likely it *was minutes and minutes* that there warn’t a sound” (My emphasis. Twain 10; ch. 1).

A. 2- Repetition of Noun Subject with Pronoun:

It is very noticeable that the characters’ use the noun subject with the pronoun in the same clause as if they mean to emphasize on the identity of the noun subject. For example, “So *Tom’s Aunt Polly, she* told all about who I was, and what” (Twain 491; ch. 42).

A. 3- Doubled Negation:

The characters’ negation in *The Adventures of Huckleberry Finn* does not depend on one word of negation, but two. Ironically, in the English grammar when a

word, phrase or sentence is negated with two words of negation, the sentence becomes affirmed rather than negated, but in the American Southern dialect the rule of negation is the contrary. For example, “I *never* said *nothing* of the kind” (My emphasis. Twain 290; ch.26). Thus, such a sentence may lead to misunderstanding and the reader would understand that Huck said something of that kind.

A. 4- The Use of “ain’t”, “haint” and “ warn’t” Abbreviated Negative Forms:

The words “ain’t”, “haint” and “warn’t” are informal abbreviated negative forms to the following words: is, are, am, have, has, was and were. For example, “I *ain’t* joking, either” (my emphasis. Twain 282; ch.33).

A. 5 - Slang Expression:

The Southern American dialect is characterized by special expressions that may make other people unable or find it hard to understand these expressions such as “don’t take no stock”, which means; do not care. It is very funny expression and it is really hard to be understood quickly. Besides, it seems to indicate the awkwardness of the speaker. For example, “*I don’t take no stock in dead people*” (my emphasis. Twain 6; ch.1). The aforementioned quote is Huck’s expression, when the Widow Douglas told him about Moses’ deeds, he could not understand that, but later on she clarifies that Moses is dead. So, he felt more comfortable since he is a dead man and does not care about dead people.

Furthermore, the expression “Your head gets leveler” means you are getting more logical. For example, “Your head gets leveler and leveler all the time, Tom Sawyer” (my emphasis. Twain 416; ch. 36). The abovementioned quote is Huck’s replay to Tom when the latter tells him that there is one way to help escape Jim from

the hut, but it is not right and not moral. Consequently, Huck becomes irritated since he is used to do wrong deeds and he does not care about the means, he cares about the result. Besides, Tom is also used to do wrong, so why this time he cares that it is not something right to do and here lies the comic.

A. 6- Mispronunciation:

It is also a characteristic of the Southern American dialect, yet it seems to be associated more with the characters who have no educational level or a low one. Besides, mispronunciation is characterized by adding, omitting and replacement of letters such as “*nough*” (enough), “*lowed*” (allowed), “*s’pose*” (suppose), “*nuther*” (neither), “*cuss*” (curse), “*druther*” (would rather), “*govment*” (government). The aforementioned examples can be seen in the following passage extracted from the novel:

Then the old man got to *cussing*, and *cussed* every- thing and everybody he could think of, and then *cussed* them all over again to make sure he hadn’t skipped any, and after that he polished off with a kind of a general *cuss* all round, including a considerable parcel of people which he didn’t know the names of, and so called them what’s-his-name when he got to them, and went right along with his *cussing*. (My emphasis. Twain 44-5; ch. 1)

The comic in this passage lies in the repetition and the mispronunciation of the word “*cuss*”, which gives it weight in the passage of Pap, in addition to Pap’s serial of insults that involve even unknown and innocent people.

B- Black English:

It is the language spoken by the African American people. In the novel, it is associated more with Jim and it is very powerful and noticeable. Black English is characterized by the same characteristics of Southern American dialect, except for mispronunciation that contains additional features as below.

B. 1- Alteration of the Phonemes /r/ and / ð /:

Jim and other niggers' pronunciation to the abovementioned phonemes is as follows: "sah" (sir), "dah" (there), "de" (the). This alteration of the abovementioned phonemes is a result to Black American's inability to pronounce them correctly.

B. 2- Deletion of the Final consonant "d":

This deletion can be seen in the following examples: "en" (and), "fren" (friend), "chile" (child). The following quote taken from the novel show some of the aforementioned characteristics of Black English as well as South American dialect: "So by *de* talk I got to know all 'bout *de* killin'. I 'uz powerful sorry *you*'s killed, Huck, but I *ain*'t no *mo*' now" (Twain 75; ch. 8). The comic in this passage lies in Jim's manner of speaking as well as the meaning of the passage, because Jim tells Huck that he was very sorry when Huck is killed as if Huck has been really dead and then he comes to life again, it is more appropriate to say when he heard that Huck is killed, because such an expression lead the reader into misunderstanding. Besides, misunderstanding is the certain result that may generate from all the aforementioned characteristics of Southern dialect and Black English.

3.5. Conclusion

We conclude that the comic mode in *The Adventures of Huckleberry Finn* is very remarkable. On the contrary, the tragic mode seems to be implied in the comic mode itself, whether in plot or characterization. According to our analysis of the plot, it seems that the tragic is implied in all the elements of the plot, though it is vague, especially in the rising action and the climax, but it seems less used in the denouement whereas, the comic mode celebrates itself in all the elements of the plot except in the denouement where it is used shortly in comparison to the other elements. Concerning the tragic and comic modes in characterization, from the samples we analyzed, we find that the tragic mode seems to be used more with the two major characters, Huck and Jim. Though they are too comic characters, in this research we focused more on their background such as Jim's enslavement. However, the comic mode seems to celebrate itself with major and minor characters such as Tom Sawyer and the duke and the king.

Our analysis to the style in *The Adventures of Huckleberry Finn* centers on the tragic and comic modes in the colloquial language. The latter consists of the American Southern dialect as well as Black English. Those two varieties include many characteristics such as mispronunciation and breaking grammatical rules, which contribute greatly in supporting the comic mode on the account of the tragic mode that seems to be completely absent. Thus, though the elements of comic are presented extensively on the account of the tragic modes, *Adventures of Huckleberry Finn* could be considered as a tragicomic novel since the tragic mode is implied in the comic mode itself.

General Conclusion

This dissertation is an investigation into the tragic and comic modes in Dickens' *Great Expectations* and Twain's *The Adventures of Huckleberry Finn* and it aims to clarify whether or not the aforementioned modes are used in the same manner. Accordingly, the analysis that had been conducted in this research shows that the tragic and the comic modes in *Great Expectations* are not interrelated with each other; i. e. Dickens employed them separately. On the contrary, in *The Adventures of Huckleberry Finn* they are interrelated with each other. In other words, they are implied within each other. For example, Tom Sawyer's plan of freeing Jim seems pure comic whereas it implies tragic dimension that is represented in the underestimation of Jim's life by Tom. In other words, it implies the white man's classification to Blacks as less than humans. Thus, the different use of the comic and the tragic modes in the aforementioned novels is a consequence to the different characteristics of the English and the American cultures that the two writers come from.

Eventually, after the analysis that we have conducted throughout this research, we conclude that Dickens' *Great Expectations* and Twain's *The Adventures of Huckleberry Finn* converge in; the use of the tragic and the comic modes, the use of the same symbols: the river and the boat are used as symbols of freedom, the setting: both writers set their novels in the early 1800s and the two protagonists are both tragic characters, orphans, in need of parenthood love, and descend from low origins.

Those aforementioned novels diverge in; the different use of tragic and comic. For example, the tragic mode in *Great Expectations* overshadows the comic whereas the comic mode in *The Adventures of Huckleberry Finn* overshadows the tragic. Besides, the two protagonists, i.e. Pip and Huck, get through two contradictory

directions in order to achieve their freedom; Pip chooses the city to be civilized, while Huckleberry Finn chooses wilderness to avoid being “civilized”. Moreover, Pip, the protagonist of *Great Expectations*, could not achieve his goal at the end whereas Huck, the protagonist of *The Adventures of huckleberry Finn*, succeeded in being completely free.

The first chapter was devoted for the historical background of Realism as the eminent literary movement during Victorian England and Post-Civil War America since the two novels are classified to be realist works. Accordingly, Realism sought the true depiction of reality in both countries contradicting the imaginary promises of Romanticism that celebrated itself in the novelistic literary genre. Besides, we have found that both tragic and comic modes are based on paradox of elements that may generate whether tragic or comic effects.

The second chapter is an analysis into the tragic and comic modes in *Great Expectations* in relation to plot, characterization and style. Accordingly, this analysis proved that the aforementioned modes are implied in all of plot, characterization and style, yet the tragic mode overpasses the comic one in all of the three items that have been discussed. Eventually, we found out that the novel’s plot is a tragic one since the protagonist loses everything he once had or thought he had at the end. Concerning characterization, we have found that the tragic is associated more with major characters whereas the comic is related more with minor characters. Thus, since major characters are used for the sake of driving the plot, we conclude that the novel’s characterization is a tragic one. Moreover, the study of style, specifically colloquial language displays the tragic weight and dimension on the account of the comic because of its negative and distressing effects on the characters.

Similarly, the third chapter is an investigation into the comic and tragic modes in *The Adventures of Huckleberry Finn* in relation to plot, characterization and style. Consequently, the analysis of the aforementioned modes shows that the comic mode characterizes all of plot, characterization and style on the account of the tragic. However, the latter is too undeniable since it is implied in the comic mode itself. Eventually, this study demonstrates that the novel's plot is comic since the protagonist achieves his goal to be completely free from all restricts that have been as obstacles in his way for so long. Moreover, the item of characterization seems to be comic rather than tragic, though the two central characters are classified as tragic characters, because the course of events shows that comic characters are something different from what they think of themselves such as the duke and the king. Furthermore, the analysis conducted to investigate the aforementioned modes in style displays that the novel's colloquial language is incomparably comic because of its comic characteristics that are specifically exemplified with Black American English.

Our recommendations are that the result of this study could be used as the data for future studies on a larger research on the same topic. Since this research has not tackled all the characters in both novels, a further research is acquired to deal with all the characters. Moreover, the two titles seem to have an implication of tragic and comic modes that may need more investigation. Also, the analysis of the two novels would be more comprehensible for students if lecturers throw more light on both aspects: the tragic and comic.

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